

लाल बहादुर शास्त्री प्रशासन अकादमी

Lal Bahadur Shastric Academy
of Administration

मसूरी

MUSSOORIE

पुस्तकालय

LIBRARY

अवाप्ति संख्या

Accession No D.D.-37.15.....

वर्ग संख्या

Class No 920.02.....

पुस्तक संख्या

Book No Lud.....

920.02

Lud



DONATED

By

Smt. L. P. D.
from the coll. of
C. A. D. T. M. S. P.

THE LIFE & LETTERS
SERIES, VOLUME 9

GENIUS AND
CHARACTER



- ¶ The *Life and Letters Series* is a selection of non-fiction books previously published at a higher price and now re-issued in a uniform format and at a uniform price
- ¶ A list of other titles in the series will be found at the end of this book

THE LIFE AND LETTERS SERIES NO. 9

EMIL LUDWIG

Author of *Napoleon*, *Bismarck*, *William II*, etc.

GENIUS
AND CHARACTER

With sixteen illustrations

London - JONATHAN CAPE - Toronto.

First published 1927
Re-issued in
The Life and Letters Series

1930
Second impression December 1930
Third Impression, October, 1932.

JONATHAN CAPE LTD. 30 BEDFORD SQUARE LONDON
AND 91 WELLINGTON STREET WEST, TORONTO

PRINTED IN GREAT BRITAIN BY
WILLIAM BROWN & CO. LTD.,
227-239, TOOLEY STREET, LONDON, S.E.I.
AND BOUND BY THE GARDEN CITY PRESS
LIMITED LETCHWORTH AND LONDON PAPER
MADE BY JOHN DICKINSON AND CO. LTD.

CONTENTS

	PAGE
INTRODUCTION	13
FREDERICK THE GREAT	21
STEIN	31
BISMARCK	51
STANLEY	63
PETERS	77
RHODES	85
WILSON	99
RATHENAU	127
LENIN	137
LEONARDO DA VINCI	157
SHAKESPEARE	187
REMBRANDT'S SELF-PORTRAIT	195
VOLTAIRE IN EIGHTEEN TABLEAUX	203
MACCHIAVELLI	217
GOETHE AND SCHILLER	231
DEHMEL	267
BALZAC	277
PORTRAIT OF AN OFFICER	323

ILLUSTRATIONS

FREDERICK THE GREAT	To face page	21
STEIN	"	31
BISMARCK	"	51
STANLEY	"	63
PETERS	"	77
RHODES	"	85
RATHENAU	"	127
LENIN	"	137
LEONARDO DA VINCI	"	157
SHAKESPEARE	"	187
REMBRANDT	"	195
VOLTAIRE	"	203
GOETHE	"	231
SCHILLER	"	247
DEHMEL	"	267
PORTRAIT OF AN OFFICER	"	323

TO
THE MEMORY OF
THOMAS CARLYLE

‘With me, as you know, the great men come first, and the military heroes last. I call those men great who have distinguished themselves in useful or constructive pursuits; the others, who ravage and subdue provinces, are merely heroes.’

VOLTAIRE

GENIUS AND CHARACTER

INTRODUCTION: ON HISTORICAL PORTRAITURE

THE most modern of all portraitists has been dead now for no less than eighteen hundred years. I refer to Plutarch, who was – paradoxically enough – a Bœotian. But actually, he was an Athenian in culture, a Frenchman in psychological acumen, an Englishman in Puritanism, and in thoroughness a German. At the time of Trajan he explicitly formulated, and exemplified in his own work, those principles of procedure which we, to-day, are attempting to apply.

'I record, not history, but human destiny. The evidences of vice or virtue are not confined to famous accomplishments; often some trivial event, a word, a joke, will serve better than great campaigns and battles as a revelation of character. The painter employs details of feature and expression to procure an external likeness of the inner man – and similarly, I should be allowed to focus my attention upon those subjects which bear directly upon the spirit, selecting such matter as this to give my portrait form and leaving it for others to write of wars and exploits.'

In every age great men have loved Plutarch: for here the student of mankind could find the replica of his own impulses, potentialities, and failings. Napoleon carried Plutarch with him for twenty years, reading the life of Cæsar in his tent on the eve of many a battle. And even his mortal enemy, Baron von Stein, writes of how 'great men have found in history an incentive to noble action in their youth, practical advice in riper years, and in old age – on looking

GENIUS AND CHARACTER

back upon the drama of their own lives – a source of encouragement and solace for all that they have suffered.'

After a period which attempted to define man in terms of descent and breeding, we enter upon an era totally alien to the Darwinian mentality; once again we turn our attention to the personality *per se*, the personality almost devoid of temporal co-ordinates, considering the volume, intensity, and resistance of its vital forces, the restless fluid of its emotional configurations, and the balance between its impulse towards action and its repression through precept. Whereas our fathers asked, 'How did the individual harmonize with his world?' our first question is, 'Does he harmonize with himself?' Questions of success and responsibility have been shifted from the environment back to the individual, so that the analysis which was formerly expended upon the milieu now seeks to penetrate within. Further, the renewed interest in memoirs is biological: and perhaps the portraitist of to-day, who is first of all a psychologist, is much nearer to the biologist than to the historian.

And he has correspondingly greater freedom in his method of treatment. He can exploit the dramatic form, or the short essay, the detailed, exhaustive life history, or the editorial. He should be at home in all these methods of approach, and should select them in accordance with the subject and purpose of his work – just as his speechless colleague, the portrait-painter, makes use of oil, crayon or charcoal, etching needle or water colour.

His problem remains a constant: it is the discovery of a human soul. Of course, the portraitist takes his basic material from the purely scientific biographer and is always indebted to him. With a kind of naïve cynicism, he appropriates the scientist's laboriously collated facts for purposes

INTRODUCTION

of his own: an artist who ransacks the flower-beds and leaves a pillaged garden behind for the grumbling gardener, while he himself goes off with a superb bouquet gleaming in his arms.

For if the philologist begins with an investigation and gradually assembles the picture of a man, the portraitist begins with the concept of a character and searches the archives for what is at bottom the corroboration of an intuition. But woe to him if he is tempted to improvise, to shift his dates ever so little, thereby encroaching upon the novelist!

For the historical novel is always the unhistorical novel—and for this reason the bugbear of the genuine portraitist. To transpose and invert and give fancy figures historical names is not merely a crime against his subject, it throws away the game. God is wise, is more imaginative than the poet, and has always imbued the course of His creatures' lives with a deeper logic than even the most skilled constructor can invent. If a writer does not stand with *reverence* before the inevitable sequence of all the dates in a human life, he should never attempt the restoration of a character in history. Let him, rather, remain in the realm of undisciplined dreaming!

It is best therefore that the portraitist should confine himself to characters who have died and so, as we say, are finished. For often the time, the nature, and the circumstances of a death determine the interpretation of all preceding events. The portrait of a living figure can only be correct with reservations; and the last picture that is made of a man, the death mask, will always remain the truest, although not always by any means the most beautiful.

The nature of a man is summarized in his picture—and

GENIUS AND CHARACTER

the great portrait-painters with pen or brush have all been great physiognomists. Pictures, those silent betrayals, provide the biographer with material as valuable as letters, memoirs, speeches, conversations – when the scientific investigator has found the mauthentic – or as handwriting. For this reason, a biography without a picture of its subject is impossible.

The same applies to the accounts of a man's daily habits. These were formerly inserted like curiosities, little bonbons for the reader's palate. Anecdotes were recorded sceptically, shamefacedly, and as though with a lowering of professional dignity. For us, to-day, the most trivial habit will often suggest the interpretation for some major trait of character, and the accredited anecdote becomes an epigram.

Scientific biographies, even now, occasionally close with a chapter designed to show us the hero 'as a man' – an appendix, like the diagram of a battle or the facsimile of a page from a note-book. But how is the portraitist to represent his subject except as a man? What is his task but to trace this man's every thought and act, every motive and impulse, back to the indivisible elements of his personality?

For this purpose, he must have more than the knowledge of a period: he must be versed in the study of man, must be a psychologist and an analyst. He must be skilled, through both intuition and training, in interpreting a character by the symptoms of its behaviour. Surely there are great biographers latent in great diplomats; and biographers could be profitably employed in diplomatic service.

Yet a knowledge of genius is demanded also – and herein lies the most formidable difficulty of all. To understand and interpret a poet, one must have the creative gift; to discuss

INTRODUCTION

the man of the world, a taste for worldly living is necessary; the biography of a statesman demands political insight; an understanding of women is called into play when an erotic character is analysed—in a word, subtlety of feeling is the condition of truthful representation. ‘I take pleasure in the thought,’ wrote Vauvenargues, ‘that the man who understands such great deeds would not have been incapable of performing them—and fate seems unfair in confining him to the mere recording of them.’

If we conceive of our task in so wide a sense and are determined to make our accounts of a human life serve also as an instance of the nature of genius, if we see in our hero merely a kind of pretext for tracing the outer limits of mankind, then we are immune to all dangers of partisanship: beyond chauvinism and other prejudices, we face our heroes with impartiality, avoiding—like the two creators of human beings, Shakespeare and Balzac—the strictures of any so-called philosophy of life.

But here a new problem arises. Must the biographer be cold, like a judge, or take an impassioned stand, like the attorney? The purely Platonic attitude seems insipid and dull; yet it is unreasonable to demand that the author be wholly devoted to his hero.

Here too Plutarch is prototype and master. By his practice of matching a Greek with a Roman, he can make evaluations totally devoid of prejudice. He invariably recognizes genius, and remains incorruptible in its presence. With the intuition of the poet he penetrates his heroes’ motives, tracking down the sources of their passions and their acts. He senses the significance behind the most imperceptible of signs, and is not misled by any event which happens heretofore to have been given undue prominence. And whereas he

GENIUS AND CHARACTER

studies character without regard for genius, when he is finished the sense of genius emerges without effort.

The French are adept at this art. Among the Germans perhaps the only successful attempt has been Goethe's psychography of Winckelmann, which is very close to a dramatic sketch.

Such are the prototypes of the accompanying essays. The reader will find here men of action and contemplation, practical men and organizers, all touched with genius, all setting problems to the mind. The aim is to define that unchanging substance of which these qualities are but the varying aspects. Even when the men discussed are active in politics and have a close bearing upon the questions of our day, the attempt is made to view them from a distance. And though these twenty portraits, which span six centuries and nine nations, have only an internal connection with one another, this internal connection is a strong one.

From sketches of this sort human standards can arise. And precisely this is the meaning and purpose of this work. The educational intent is to show all readers, and especially youth, that great men are not gods, that they have been gripped by the same all-too-human passions, repressions, and encumbrances as afflict every other mortal, and that they have fought through, regardless, to their goals. In this way one is incited to minimize all shortcomings and to exact of himself the fullest utilization of his powers.

There is another method of approach, now current in the universities, which discusses the genius in terms of his work, whereas we resolve the work in the personality. This method, though it affords the reader the advantages of a system which we lack entirely, compensates for this by its inadequacy to serve as a living model. As for psychiatry, with all its arro-

INTRODUCTION

gance and pretence, it can never treat of a complete man, but must confine itself to its own restricted province.

Why write of characters at all, unless an example, or perhaps even a warning, can result from the process! This was always the purpose of the drama, and it should also constitute the aim of the portraitist when he turns to biographic forms.

Thus, to be equipped for this work, a man must always perceive the rhapsody of his own life as though it were foreign to him; must feel in his experiences, however unvaried they may appear on the surface, a parallel or an equivalent to lives which have been marked by great vicissitudes. If he is to make copies of men, he must see himself mirrored in mankind. It is not until his own life appears to him as symbolic that he is prepared to discern the symbolism behind the lives of others.

For as he senses the logic of his own life, he will observe with awe the logic of other destinies — and will interpret cautiously the past recorded on that complicated tapestry of human characters in which the hand of God is manifest.



FREDERICK THE GREAT

Face p. 21

FREDERICK THE GREAT

*The bullet that strikes me will come
from on high*

MANY characters begin in perfect balance, are later deranged by the trend of their experiences, and end in complete dis-harmony. Many harbour within themselves from the very start so deep a sense of conflict that even the most fortunate subsequent developments cannot relieve them. Few there are who, after early years of unrest, darkness, and inner dissent, gain clarity and certainty in their advance from decade to decade until at the close of their lives they have attained that harmony to which they had been foreordained by nature.

Frederick is to be counted among these few.

Two propensities endangered him: his interest in philosophy and his predilection for the life of the 'man of the world.'

Two factors matured him: the anger of his father and the consequences of his hunger for fame.

At sixteen Frederick was simply a frail, pretty boy with long hair meticulously curled and too great a liking for the parlour arts. His father was right in berating him for effeminacy, since no Van Dyck prince belonged on the throne of Prussia. He came to the court in Dresden, where he was caught in a swirl of brilliant festivities. Prematurely sensual, languid and effeminate as he was, his first step showed precocity: he fell desperately in love with a bright racy girl older

GENIUS AND CHARACTER

than he, the beautiful Countess Orzelska, who could hardly be recognized when in man's clothing. Yet when, at a masked ball, another beauty in thin disguise was pointed out to him behind a curtain, he abandoned the countess forthwith. And from then on he danced passionately.

Returning to Berlin, he became melancholy and wrote his first love poetry. This augured a kind of life totally unworthy of a Prussian prince. By nature he was anything but bold. His father berated him for acting so disgracefully—yet when Frederick was asked to renounce his right to the throne on condition that he might follow his own inclinations in peace, he firmly refused. Then came two attempts at flight, both of them failures. Could it be wished for him that they had been successful? What would have become of this unsteady young man in England? His harmony was reserved for maturer years: in the meantime he must grope blindly and restlessly, and take his punishment.

He swore that he would never yield. Two months later, in his cell at Cüstrin, he promised under oath to do everything his father asked of him, to obey the king like a vassal. Before his window his dear friend, Katte, was executed. He saw it, and trembled for his own life, distrusted the priest who handed him a glass of water to calm his nerves, distrusted his words of encouragement, taking them as a last consolation before death.

More of a man in every way, he returned to freedom and office. This was the beginning of Frederick's reserve, his rationalism. Despite his aversion to the woman selected for him, he readily accepted his betrothal and marriage as a means to greater freedom. Since the thought of progeny never troubled a man whose anomalous intellect moved on paths remote from those of his own forefathers, he re-

FREDERICK THE GREAT

mained quite contented without children. He neither expressed a wish to have them by his wife, nor did he become a father irregularly. His unrest derives from other sources.

His credo at twenty: 'I have been unhappy all my life. Perhaps I should have grown too haughty had a sudden happiness followed after so much discontent. There is still one escape open to me: a pistol shot can liberate me from the sufferings of this life. I feel that any one who hates restraint as much as I, will always be driven to extremes by his hot-bloodedness.'

The years at Rheinsberg are generally considered to have been Frederick's happiest period. But they were merely his quietest. At twenty-five he was anticipating the kind of life which he was to perfect twenty years later at Sans Souci. A young man, totally untested, very eager for exploits, and in no position to know when he would be called to action, he had Knobelsdorff carve above the entrance of his country-house: '*Frederico tranquillitatem colenti.*' Pleasure boats on the lake; he himself as patron playing the part of Philoctetes and of Mithridates; the founding of make-believe orders of knighthood, reinstating old French styles of chivalry; the immature discussion of intellectual matters at table; de luxe editions of the *Henriade*; importation from Paris of the newest writings by M. de Voltaire, whom Frederick called 'my golden fleece'; the composition of bad verses in the style of the age – and that is all.

Yet there are traces of resignation: for it is resignation to brand oneself a Platonist when the yearning for happiness is denied a practical outlet. 'I belong to the category of meditative men – a status more agreeable than any other.' One senses a masterly reserve. 'More agreeable?' Then

GENIUS AND CHARACTER

why does he call poetry and philosophy merely a 'solace' for inclement times, mere 'blissful drunkenness?' And can one class among the category of meditative men any one who, with the entire range of philosophy to choose from, confines himself to practical ethics, since it offers the most immediate returns in terms of living? He despises metaphysicians, whom he compares to Chinese mystagogues. And on one occasion, when a volume of Wolf's metaphysics was being handed to him, an ape, one of those exotic freaks which he kept about his rooms, reached forward, lifted the work from his hands, and hurled it unbidden into the blazing fireplace.

He completely misunderstood Machiavelli's book of *The Prince*; it was intended purely for the age in which it was written, being an Italian handbook for conditions around 1500, and should not have turned up again, two hundred years later, in chilly Prussia. Yet as he afterwards confessed to Voltaire, it was not moral fervour, but the inactivity and boredom of a crown prince, which prompted him to write his *Anti-Machiavel*. Usually people lay too much stress upon his attachment to this pathetic, cynical genius, overestimating its importance as a revelation of his own state of mind. Frederick saw in Voltaire purely the concentration point of an attitude and a method which were shared by any person of intellectual bent who happened to be living around the year 1740.

The prince was shielded from the over-development of his literary interests by his temperament, lurking in ambush.

His credo at twenty-seven: 'I finally begin to see the dawn of a day which does not yet shine full upon me.' And elsewhere: 'Yet it must be a pleasure to be king all alone in Prussia!'

FREDERICK THE GREAT

At seventeen demonic through restraint, at twenty-seven Platonic through restraint. The synthesis of the two was a king.

Now, finally, freed of all obstructions, passion found its channel of escape. It would not be converted into the erotic: 'I love women, but my love is very unstable, a mere gratification of desire followed by disgust.' It turned into ambition, the hunger for fame. This man was seized and carried away by the love of glory.

He had been king but a few months – and he took the first opportunity, the death of Charles VI., to renew old claims against Silesia. All Europe called him mad, and he himself hardly realized what he was doing. 'I plan to strike on the eighth of December, thus beginning the boldest, greatest, and most far-reaching enterprise ever undertaken by a prince of my house.' To his friend Jordan: 'Old man, the intensity of my passion, the hunger for fame, even sheer curiosity (to conceal nothing from you), some mysterious instinct in short, have robbed me of my sweet repose. I have been lured by the thought of seeing my name in the papers and in the archives of history.' This was the Frederick who said of himself that he could never devote himself half-heartedly to a cause: 'I must go at it headlong.'

On the battlefield he was horrified at his presumption. Before his first encounter, at Mollwitz, he had fled, and did not appear again until sixteen hours later, when all was over and won. He was no general. Frederick was never a military hero, never a man like Napoleon, who loved the exhilaration of battle. He hated the hunt, but loved the dance. At that time he was so wild that he was represented in an almanac as Orlando Furioso. Everything went at a gallop. He was determined to enjoy to its fullest all the power at his command.

GENIUS AND CHARACTER

On the very day and hour of his coronation he had shown himself to be an autocrat: Leopold of Dessau, '*der alte Dessauer*', rode with him. Frederick was tolerant, yet he despised the masses. *Canaille* was the word which this enlightened monarch preferred in speaking of them. In late years he gained popular favour by donning the mask of sociability, but he genuinely loved only his soldiers and his dogs.

Two precipitate wars were followed by a decade of peace. In Sans Souci Frederick became an Augustus. 'If you come here,' he wrote Voltaire, 'you shall be among the first of my titles: Frederick, King of Prussia, Elector of Brandenburg, Proprietor of Voltaire.' Proprietor? Even if this is figurative, it doesn't sound well. He gathered philosophers around him much the way his father had once gathered his 'Potsdammed' giants: not as a philosopher, but as a fancier. That was not so unusual. Were there not, at that time, philosophers who served as ambassadors, and princes who wrote on free will? 'A man who devotes all his time to science and lives without friends is an educated werewolf. In my opinion friendship is a necessary ingredient of our happiness.' No one lived a more 'clubby' life than he, yet as the 'philosopher of Sans Souci' he should have lived in retirement.

This court was naturally much different from the earlier one at Rheinsberg. Now Frederick was king, with power and fame, freedom and money. A ruler, highly cultivated, endowed with genius, he was now in a position to set himself up as a prince in high style. Whatever did not immediately concern the state, he shared as an amateur with others, in the sociable rococo style: letters, memoirs, essays, even flute-playing, which, he reports, sometimes gave rise to new thoughts as he practised while walking.

This author followed in his own tracks: as early as 1746

FREDERICK THE GREAT

he was writing the history of his second war, which had ended in '45. Yet his pen gradually fell behind, his ability as a commander outstripping his ability as a writer. Being a 'man of the world,' he wrote in French, though he spelled as poorly in French as in German, and it was not only his legal documents which had to be corrected by secretaries. His most famous sayings were nearly always couched in German. Unintentionally, his marginal notes in German contain a highly Prussian philosophy.

He began now to show remarkable signs of maturity. Among other things he built himself a tomb which supported a narrow plinth topped by marble flora. And each day he looked across from his window at this symbol of life and death.

Credo of the Brandenburger at thirty-five: 'I love war because of the fame that goes with it; but were I not a prince I should devote myself entirely to philosophy. After all, every one in this world must have his trade.'

The momentous consequences of his first injudicious venture exerted a sobering influence upon the king. It was not until now, in the Seven Years' War, that his gifts were developed to their fullest. He was purged by danger and profound despair. At the beginning of the war he wrote more verses in three months than ever before in a whole year – so great was his need of relief. After Kunersdorf he gave himself up as lost: he thought that both crown and life were in peril, and began addressing his nephew as king. In the tumult of the battle he cried out, 'Is there no damned shot for me!' And after Kolin, the only battle in which Frederick ever drew a sword, he said to the young Count von Anhalt: 'Do you know that every man has certain blows of fate coming to him?'

GENIUS AND CHARACTER

Berlin, Potsdam and Sans Souci all fell into the hands of the enemy, and the king could not foretell how they would be treated. Despite his difficulties in youth, he was now facing for the first time the evil consequences which resulted from acts of his own choosing. As he beheld those very forces which he himself had unloosed gaining in magnitude like an avalanche and turning against him, Frederick became more resolute, more conscientious. He began now to manifest the same traits of character which he had once hated so strongly in his father. He gave definite orders that in case of capture no ransom was to be paid for his release. He feared pain, but not death: 'Pain an eternity, death an instant.' Now, of a sudden, he discovered that he did not belong among the 'category of meditative men.' 'It seems,' he wrote at fifty to D'Argens, 'that we are much better fitted for action than for thought.' It seems so.

He returned home, tired but victorious.

Credo at fifty-five: 'Glory is vain. Did men ever merit praise? They were praised merely because they made such a clamour.'

The great man sits in his little house. For twenty years now this marvellously chastened mind has brought blessings upon the realm. There is no longer any Voltaire, no Round Table. Frederick has driven off most of the Frenchmen. His sister, the only human being he ever loved, is dead, and he has built a temple to her memory. All his life he has sought friends. Hardly one has remained loyal to him. He cared for his generals, but they were not his friends. Fouqué and Lord Keith are here, growing old beside him. He sends them wine a century old, devises mechanisms for their failing speech, gives them wheel-chairs when they can-

FREDERICK THE GREAT

not walk. Menzel has furnished us the details: Frederick, still hale and hearty, descending the terrace alongside his friend's wheel-chair. Then they die off. And those at a distance, with whom he corresponded, die off: Voltaire, D'Alembert. The king no longer plays on his flute.

Old Fritz works. On the morning after his return from the long war, literally on the very next morning, this king had begun rebuilding his territories, going about his work systematically, like a man doing penance. Much of the country had been laid waste, but he removed all signs of devastation. He drained swamps, planted new forests, built roads and innumerable houses. After a long life of passion and reflection, of truculence and coldness, of European plans and international achievement, his ripest wisdom is like that of the latest Voltaire.

Credo at seventy: 'To improve one's territories, to reclaim waste land and to drain swamps – this is a victorious advance against barbarism.'

He is alone, retiring within himself. He even loses his nephew, whom he has cared for most. Only his animals remain with him. His greyhounds lie about in his chairs and on his bed. When they die, the king buries them beneath marble tablets, near his busts of the Roman emperors. Condé, the white horse, runs about at will, goes up to his master and eats fruit from his hand.

The last visitor is by name Mirabeau. It is Fortinbras.

Frederick, whose life was totally different from Goethe's, finally arrives at the same philosophy of resignation. His last words were:

'La montagne est passée, nous irons mieux.'



STEIN

Face p. 31

S T E I N

*I have but one fatherland, and that is
Germany*

THE framework of a massive body supports a squared skull with delicately vaulted forehead and thin uncommunicative lips. Yet two clear blue eyes and a gigantic nose — evidences respectively of faith and energy — stand out upon this face with an aggressive and commanding prominence. For faith and energy are the fundamental traits of this powerful and simple man.

No other German statesman possesses in such marked purity the fusion of these two qualities. Crystallinely practical, Stein never questioned the value of his purposes; and the purity of his intuition showed no tendency to weaken his will-power — yet the lifelong competition between faith and action was fatal to his work, since it denied him the possibility of an ultimate consistent solution. Despite his disillusionment with specific individuals, whom he condemned severely, he was infected by that misanthropy and cynicism in general which was indispensable to Bismarck, so that at the crucial point he attained nothing positive. He had too much faith for such sound practicality, and was too capable in practical matters for so profound a faith in mankind. As a consequence his ideal of a German empire was much purer than that of Bismarck, who, coming after him, carried to completion in one way the work which Stein had planned in another.

Thus, throughout the whole of his life, the hopes of

GENIUS AND CHARACTER

Baron von Stein burned as a lonely torch in the political gloom of Germany's kings and diplomats — burned alone until they were extinguished by death, but did not pass until they had transmitted their flame to a torch of the future.

In common with every idealist who attempts to put his schemes into practice, Stein's unceasing battle against human inertia gradually sharpened his temper. But since he was aware that irascibility would ruin his chances of success, he forced himself to remain calm and steady. He was tireless by nature, and a genuine pride in his social position drove him to adopt the most rigorous standards of nobility. Hard pressed by the rapid tempo of the age, strengthened by his hatred of the victorious enemy, and encouraged by the endless possibilities which the mounting chaos of politics seemed to offer, he fought with greater and greater vehemence for his idea, for that fatherland whose union he believed in fervidly.

He fought against the fatherland. Where he succeeded, as in the emancipation of the serfs, the work was only partially his: in the last analysis it was the result of alliances which it had not been his direct task to organize, and of military measures which he had not dictated. But the union, which failed, was his own fundamental idea, his grand passion, the very core of his energy. Of course, the first Napoleon was his enemy in a much more drastic sense than the third Napoleon could ever be to Bismarck. But for both of them, war with the French was merely the means of procuring internal union through war and victory abroad.

Stein, who was a true champion of the masses, wanted to combine all people of German blood. Since he detested the ruling houses and could endure at the most but six princes

STEIN

out of a total of thirty-six, he exhausted himself in open resistance to the courts, the intrigues, and the caprices of the remaining thirty – and at the end of his journey he stood face to face with a state of disunion which was even worse than at the start. Bismarck, whose sympathies were with the dynasties and against the people, fulfilled the possibilities of German unity so thoroughly that the nation survived even after the ruling houses had collapsed – which is all the more astounding in that he would have chosen precisely the reverse condition.

Given a problem in construction, and given two persons of equal energy to solve it, it seems as though a moral will may prove superior to an open heart.

For Stein was a believer. Always relying on Providence, always considering himself an instrument in nobler hands, always conscious of a responsibility to both God and man, he was a thorough-going Protestant. Complete resignation to the will of heaven never made him for one moment the passive fatalist: and he never grasped more strikingly this inexplicable antinomy between resignation and activity than in the days when the fate of his mortal enemy was being decided. Stein was in St. Petersburg, and had invited his friends to drink to Napoleon's retreat from Moscow. Whereupon, in a kind of spiritual drunkenness such as this sober man seldom experienced, he raised his glass and called out to his guests the splendid words: 'Many times in life I have thrown my pack behind me. Drink up! Since we must die, let us be brave!'

He was. For seventy years he was, and braver than many a general. Civil courage was the moral aspect under which Stein's energy chose to manifest itself. He feared no one; and since, furthermore, he owed obedience to no one,

GENIUS AND CHARACTER

he was among the freest of the free. He voluntarily subjected himself to one man, the King of Prussia, who had become his overlord purely by virtue of being Frederick's heir.

For Stein served under both the strongest and the weakest of German rulers. He was the first to speak of 'the only Frederick.' On Frederick's account he had entered the service of Prussia, the old king with his eagle eye soon recognizing his talents and putting them to good use. And afterwards he had to bear up under the weak character of Frederick's grand-nephew, whom he learned to despise.

By nature fearless and quixotic, he was open in the expression of his opinions. A naïve vigour, which had behind it his sterling integrity and his powerful intellect, prompted him to talk with disconcerting frankness about people who were later to become prominent. And he did not stop at saying such things in private, but publicly aired them in his writings. He branded Queen Louise as weak and coquettish, Hardenberg as dishonest and superficial. Jahn, the founder of German gymnastics, he called unbearably chauvinistic, and refused consistently to receive him. Concerning the king alone he maintained public silence.

And yet instead of finding, like Bismarck, a Prussian king who would follow him and uphold his policies, he found a Hohenzollern who was narrow, obstinate, cowardly, and domineering, who discharged him from office after two scant years, and then on discovering a year later that he was indispensable, recalled him without so much as the grace of one word of apology.

Although imperial Barons von Stein had dwelt for seven centuries in their castle in Nassau above the river Lahn, it was not until now—when their line was about to die out—that the name of 'Stein', which means 'stone,'

STEIN

became a metaphor. For there was actually something rock-like in the strength and independence of this man. And we can feel still more strongly the symbolism of his origin when we consider that his house owed fealty to the empire alone, having escaped until the present generation the fate of mediatisation, a process then common in the German states whereby the territories of the lesser nobles were absorbed into some larger adjoining political unit. For the baron stood literally in the immediate service of the empire. And being directly a part of the empire, he was subject to no subsidiary prince. He had planned that his own estates should be absorbed in the empire. Staunchly conservative by both race and training, he recognized the emperor alone as a higher authority.

But he felt that the privileges of rank also entailed obligations, and through expecting so much of the nobles he became their most acrid critic. What other member of this class has ever dared, before or since, to address the German rulers in such language as he! In 1804, when the Duke of Nassau appropriated two of his villages under the pretext that the independent imperial knighthood had been dissolved by Napoleon, Stein retorted that if these territories should fall in turn to one of the two major German powers the duke's action would have proved a benefit to the empire — and he hoped to see the day when this would happen. But where, he asked, had these petty rulers, who were now pilfering everything they could lay hands on, been during the recent wars? 'They avoided all participation, and contrived to prolong their decrepit existence by emigration, by treaty, and by the bribing of French army officers.' Then he becomes still more ominous, but suddenly interrupts himself in the middle of a sentence and closes: '— yet there is a

GENIUS AND CHARACTER

Conscience to pass judgment and a Divinity to wreak vengeance. Humbly I remain your — — Stein.' Literally so, with the dashes.

His memoirs, which were written for distribution among the kings and princes, contain fiery sentences such as no other European of the day, not even a revolutionary, dared to write. 'Fifteen million Germans are being sacrificed to the caprice of thirty-six petty despots . . . sacrificed to the whims of tiny sultans and viziers. . . . But these autocrats should not forget that the common people are, by the grace of God, free!'

When in St. Petersburg after Napoleon's retreat the old dowager empress, *née* Würtemberg, ended dinner with the mincing words, 'But now if a single French soldier escapes through the German boundaries, I shall be ashamed to call myself a German,' the baron arose, flushed to the very back of his neck, bowed, and said, 'Your Majesty is very unfair in saying such things about so great, loyal, and courageous a people to which you have the honour to belong! You should have said, "I am not ashamed of the people, but of my brothers and cousins, the German princes." For had they done their duty in the nineties, then no Frenchman would have reached the Elbe or the Oder, to say nothing of crossing the Dniester!'

This detestation of the princes, who outraged his keen sense of duty by placing honours before honour, was Stein's first and deepest emotion. It underlay his entire social scherme, and was a basic concept in his vision of the new empire. When he saw the princes bartering with the French, and taking provinces and titles in payment for treason against the common fatherland, it seemed unthinkable to him that a unified state could be built of such questionable

STEIN

materials. And he felt that at least thirty of these princes should be set aside, since the empire and the constitution were not a matter of caste, but of race.

For the class next in rank to the princes, the knighthood of which Stein himself was a member, had also done what they could to show him the presumption of the nobility and make him the first democrat among titled Germans:

'If the aristocracy wish to retain the leading position in the state to which they lay claim, they must rely less upon their arid pretentiousness, their dogs, horses, and pipes, and more upon culture and an active interest in matters of real dignity and importance. It cannot be done by exemption from taxation and the social ostracism of every one who lacks a pedigree. . . . In their best days our people knew nothing of lineage. Archbishop Willigis of Mainz was the son of a poor woman; Duke Billung of Saxony the son of a man who owned seven hides of land.' And in a secret session prior to the campaign against Napoleon, Stein proposed to the generals in all seriousness that the king should abrogate all titles and afterwards recognize only those nobles who had distinguished themselves in the war!

Stein naturally opposed the revolution. But like Goethe, he did so for democratic reasons, and in almost the same words: 'The surest way to halt the spread of the revolutionary spirit is to meet all reasonable demands of the people.' This sympathy for the masses, which derived from a love of mankind in general and a keen sense of duty, conditioned the entire structure of his reforms.

He had much hard-won practical experience behind him. At twenty-four, an official in the mining department; from twenty-seven to forty, head of the administration of mines and manufactures on the Ruhr; then, until forty-seven,

GENIUS AND CHARACTER

supreme president of the provincial chamber of Westphalia. Such work, by bringing him in close contact with the people, sharpened his sympathies. For a man as serious-minded as he, this was an opportunity to study human needs and learn the means of betterment. And the nest in which he spent many years of this period was called Wetter.

This was Stein's happiest period, his only happy period. He could curb his hot temper by meticulous attention to business. He could praise 'quiet, solitude, regular work.' After forty he seldom had fits of rage, as on the occasion when a messenger had sprinkled ink instead of sand on his signature and Stein wiped the wet sheet on his face. The next day, when the servant reappeared, Stein arose quickly and pressed a crumpled bit of paper in his palm: it contained two gold pieces. But he could not bear to lose time. One of his associates speaks of him as 'clear and curt in stating his opinions, and so vigorous as to terrify persons of a timid or compliant nature.'

But his work on public improvements and his extensive dealings with the people trained him in stability. After a brief mission for old Fritz, Stein declined to render his successors any service involving courts and diplomats, whom he called a 'breed of frivolous, pretentious, good-for-nothing idlers.' He was now content to confine himself to the narrower sphere (itself broad enough) of his mines, factories, canals, and highways. At times he would advance the state as much as ten thousand thalers out of his own pocket.

Throughout this period of strenuous moderation he committed but one mistake.

After several years of careful observation, he decided that he would marry a certain countess 'because of her purity of

STEIN

character and her soundness of judgment.' For 'the spectacle of this soft benevolent creature and the utterances of her calm mind will moderate all the hardness, gruffness, and precipitancy of my nature.' But this twenty-one-year-old, who could almost have been his daughter, turned out to be less interested in composure than in sociability. Soon after their marriage she went to live with her sister. Her husband, who was unpractised in intimacy with women, was left alone. He wrote to an elderly friend to confess how much he needed the sympathy of a companion. And furthermore, his wife failed to bear him the male child required to carry on his name.

His activities as a statesman broke in upon this domestic bitterness. At the age of forty-eight, like Bismarck, he became minister, being summoned — again like Bismarck — by a king who called upon him sceptically and almost unwillingly. Yet Stein had barely three years in which to carry out the ideas that were seething in his brain as the result of twenty years' experience. To resist the growing pressure from abroad — we are writing of 1804-1806 — he tried to improve the national morale; and to this end he successfully combated all forms of political corruption — nepotism, inefficiency, and bureaucracy. In the last analysis, he was working towards the abolition of class distinctions.

But there was one class which he had accepted as beyond question; and the arch representative of this class, the absolute King of Prussia (who was in reality a very limited one), remained unsurmountable. Stein's greatest efforts were shattered against this impregnable wall. He was courageous, but not superhuman: and the first time he pitted himself against the full onslaught of reality (in his narrower sphere

GENIUS AND CHARACTER

he had been an autocrat, and thus a victor) his lance was shattered. 'I cannot,' he wrote in Protestant loyalty about the king, 'complain against any one who has been made weak by nature, any more than you can find fault with me because I am not Newton. I see in this the will of Providence, and there is nothing else to do but to have faith and to resign oneself.'

Yet almost immediately afterwards he made one last dogged attempt to gain his point. In a grotesque document which he sent to the queen, who was in turn to hand it on to the king, he stated as abruptly as a court fool that the councillors were enjoying the confidence which the king should place in his minister, and that these councillors were, in the last analysis, dictating the policies of the state.

After explaining at length why a government could no longer be conducted in this manner, he drew the king a picture of his three councillors and intimates. The first was 'a victim of his wife's arrogance'; and his relationship with the family of the second councillor was 'undermining his morals.' This second councillor was 'physically and morally maimed and stunned'; his knowledge was 'confined to the fopperies of the French,' for 'this frivolous man has never given a thought to the serious sciences.' Now as to the third: 'In a period which has no parallel in modern history, the guidance of the diplomatic affairs of this state is entrusted to the weak and unclean hands of a low-born French poetaster, a roué, who combines physical decrepitude with moral corruption, and fritters away what shallow brains he does have with his worthless cronies of the gambling table.'

In closing he described the minister of foreign affairs: 'branded as a sneaking traitor . . . a dullard and a lecher.'

STEIN

With the result that 'the people of this state are dissatisfied with their present government . . .' and 'a change is imperative. And should your Royal Majesty decide not to accept the proposed reforms, we may expect either that the state of Prussia will be dissolved or that it will lose its autonomy, and that the love and respect of its subjects will completely vanish.'

Written six months before the battle of Jena, by the minister of the interior to his king, courtesy of the queen. She had carefully spared the eyes of her husband the closing admonition.

Collapse, flight, treaty of Memel.

When the perplexed king offered the baron the ministry of foreign affairs, Stein – afflicted with gout as he was – accepted on condition that one of the councillors should be dismissed. Then the king broke into a rage:

'Now I see . . . that you are to be considered an obstinate, obstreperous, disobedient, and defiant public servant' who, boasting of his talents and his genius, has little real concern for the best interests of the state, but is activated solely by caprice and dominated by his passions and motives of personal hatred and embitterment. . . . And if you are unwilling to modify your disrespectful and indecent conduct, the state can henceforth dispense with your services.
Königsberg, January 8, 1807.'

Eight months later, when the king recalled him in desperation, Stein was lying ill with a fever in his castle, but he wrote like a Prussian: 'As to Your Majesty's distinguished orders concerning return to ministry . . . I obey unconditionally, and leave to Y. M. the arrangement of all particulars.' Only partially recovered, he travelled from

GENIUS AND CHARACTER

Nassau through Copenhagen to Tilsit (which is the way the map of Germany looked at that time).

Yet it seems as though Stein had a premonition of the brief period of office in store for him. It was to be scarcely a year. He seized this half-demoralized state with both hands, to shape it after his own ideas. On one sheet of paper he cancelled the serfdom of the Prussian peasants; on a second he bestowed self-government upon all cities; on a third he extended military duty to all classes, including the nobility; on a fourth whipping was abolished and the opportunity of becoming an officer was opened to every private soldier; a fifth did away with the cabinet system of government; a sixth converted the peasants on the royal domains of East and West Prussia into free proprietors; a seventh cut in half all the higher salaries in the state, including the king's — all this having been thought out in twenty-five years of solitude, executed in exile within a few months, and made possible by the national distress.

He had already begun plans for carrying out the project nearest to his heart, the establishment of a Prussian parliament with universal suffrage, when one morning in Berlin he picked up the latest *Moniteur* from Paris and found printed there, with angry comments, a terribly frank letter of his which the French had intercepted while on its way to a trusted correspondent and which they were now displaying before the world as evidence of an insurrection. This was soon followed by a *lettre de cachet* condemning the 'nommé Stein' and signed: Napoleon, Madrid.

Despite his thirty years of service, and a tradition of seigniorial privileges which had extended for seven centuries, Stein had to give up his office and leave the country immediately. For a time he lived off the sale of his silver,

STEIN

settling in Bohemia, where he agitated, advised, and wrote until the beginning of Napoleon's invasion into Russia, when Czar Alexander sent him a cordial letter inviting him to St. Petersburg.

The German baron despised the German rulers, even those of Berlin and Vienna; he hated Frenchmen and distrusted Hanoverians; but he found the Czar of Russia a paragon of idealism, energy, uprightness, patience, tact, courage — all the princely virtues that he had been dreaming of for thirty years. Stein fought through these last and most exciting years of his public life in the pay of Russia, first as Alexander's adviser in camp and at the capital, and afterwards at Paris without definite office. He consistently praised the czar, and acclaimed him as a liberator. Now this stern and scrupulous man thought that he had found at last the ruler after his heart. For a time he literally considered the czar as an avenging angel who had come to destroy the demon Napoleon.

1813. Stein was in a fever of activity. Unremittingly, even in the pauses between battles (Stein, being a genuine statesman, looked upon war purely as the means to an end), he distributed prospectuses, letters, and memoranda among the allied kings and ministers. All these proposals were written with the one aim of promoting unity. In style they are succinct, clear, and simple. It was only in his letters to friends that the pathos of his devotion to the great cause betrayed itself in a subdued murmur of complaint.

Napoleon's reverses gave him new hope. After years of banishment, with their hours of depression, he awoke to a last brief period of youth. Suddenly a letter of five lines to Gneisenau: 'What are you doing in England, when Russians and French are manoeuvring in Germany? I beg you

GENIUS AND CHARACTER

earnestly, come! Farewell and come! Stein.' Such was the fighting mood he was in at present. When he met Madame de Staël, these two choleric natures were so overwhelmed by their common cordial hatred of Napoleon that Arndt, who was present, saw them 'at tables and on divans, poking and ramming against each other in their excitement.'

Frightful recoil! If all these plans, all this triumph, were to have no permanent value! If this one opportunity of a century were to be lost for Germany! If the coalition formed to combat and expel the conqueror were, immediately after the victory, to be dissolved again through jealousy and ill will, plot and intrigue, and every last one of these rulers were to begin plotting for the aggrandizement of his own house at the expense of national unity! When he first went to Paris, Stein still had faith in his czar.

Trembling at the promise of success, Stein mapped out during the summer all that he intended laying before the congress in the fall. After thinking over the matter for a lifetime, he still felt that the best possible arrangement for Germany would be a division into two sections with a balance of power which he tried painfully to equalize. As a means of binding Austria to the empire and of counteracting the centrifugal tendency of her alien population, he planned that her ruler should have the rank of emperor with the right to veto all acts of the proposed parliament. The emperor could make war, however, solely in conjunction with a triple council of princes, Prussia among them.

But now came Vienna! Salons and fêtes, castles and ante-chambers, nepotism, a politics of private interests, of secretaries, of lackeys, of the alcove. If all courts were interrelated with one another, how could they injure the good Bourbon,

STEIN

how deprive him of land? Should the minor German states have a subordinate position? Would not Metternich himself derive greater advantage from a loose alliance as neighbours than from the arrangement which this remarkable baron had been advocating now for decades? Stein was personally honoured, to be sure, but he had no official standing, and gradually came to be looked upon as a positive nuisance. For these people were much less interested in a German empire than in the maintenance of traditional and recently acquired prerogatives.

And Alexander? Was he, too, one of those who were thinking only of their own immediate interests? With horror his adviser and admirer saw him siding with England to prevent any increase in the strength of Germany and to oppose all cession of French territories, while showing great enthusiasm, on the other hand, for the subjection of Poland to Russia. No one, either German or non-German, seemed to have the least interest in establishing the empire: the realities which had once been dreams now vanished again before his very eyes and became dreams once more. He wrote: 'The shallowness and diffidence of the one [Alexander], the senile obtuseness and sluggishness of another [Hardenberg], the commonness and intellectual feebleness of the third [Nesselrode], and the combined triviality of them all, made it impossible for any great and noble idea to be thoroughly and consistently carried out.' This was the second – and the greater – disillusionment of his life.

Stein took his hat and returned to his ancestral fortress.

Yet in this same summer of 1815, when for the first time he was definitely and safely installed in his castle, he learned one evening that the minister von Goethe was staying down in Nassau. Although they had never met,

GENIUS AND CHARACTER

Stein went down to the 'Lion' and brought him as a reluctant guest to the castle. The next day they travelled to Cologne together. Stein was fifty-eight, Goethe eight years older. For a lifetime they had seen each other in action. Stein, highly cultured, respected the poet who had admired his mortal enemy and had never believed in German unity. Goethe, who had been unsympathetic to all of Stein's specific activities, while respecting him as a personality, was now entering a new, more German, period, discovering Dürer and his associates, and returning with a deeper attachment to the charming streams and valleys of his youth.

As they stood side by side in the Cologne cathedral, Stein said softly to Arndt: 'Be quiet, don't disturb him. In matters of politics we can't, of course, praise him. But let him alone, he is too great.'

Such deep humility did the fiery-tempered old man feel in the presence of the genius whom he had sternly condemned as a 'citizen of the world'; for Stein had always raged at this cosmopolitan attitude in philosophers and savants, which he considered inimical to nationalistic progress. Despite this excellent opportunity to take Goethe to task for his views, his truculence vanished and he grew tactful and reticent. 'I have never,' Arndt writes, 'heard Stein converse in a quieter voice.'

Sixteen years, most of them healthy ones, were still in store for the baron. But Germany had no further need of him. All that he had worked for, and especially the constitution, sank into the archives of history. Freedom paled, reforms grew mouldy, plans withered away. Sixty years were to pass before Stein's projects to defeat bureaucracy were realized, ninety before the Prussian nobles granted the

STEIN

peasants self-government. In the very weeks when old Stein, with shattered hopes, was shutting himself up in his Rhenish castle, a man was born in a castle of Brandenburg who was, though only partially and in his own way, to make Stein's dream a reality two generations later.

To be sure, the recluse was offered the presidency, or Prussian representation, in the alliance; but he did not relish being in any way dependent upon his old rival, Hardenberg, who was still in power and who 'would victimize me on the slightest provocation.' The next and most natural move, to put Stein at the head of Prussia, never occurred to the king. Even when endowments were being lavished upon the generals, he was overlooked — which was proper, since it spared him the trouble of refusing. In an icy letter of six lines, the king conferred upon him the order of the Black Eagle. And when Stein, at the age of seventy, happened to be passing through Berlin, he was nominated a member of the National Council.

But the common people, both civilians and soldiers, appreciated what he had done. During the revolutionary uprisings a deputation of officers of the allied armies came to Frankfort to consult a professor of political law on the weighty question as to whether the laws of the empire made it possible to proclaim Stein the German emperor. The professor said yes, the people would probably have agreed, and the genius of history has certainly agreed. Only the princes themselves would have denied it with a smile, and, strangely enough, their opinion would have been shared by Baron von Stein.

Meanwhile, he was giving his daughter history lessons, which suggested to him the idea of collecting the incunabula of German history. He was now totally blind in one eye,

GENIUS AND CHARACTER

and realized that he could not perform the work himself; but he superintended it, backing it with all his former energy, endowing it with money, employing scholars, and soliciting the aid of clergymen and libraries. The result was the *Monumenta Germaniae Historica*. At the same time he procured greater freedom for the peasants in his own villages, doing here on a small scale what it had been impossible for him to accomplish for the country as a whole.

On the day of his wife's death (he survived her by a decade) he wrote a synopsis of her life, speaking of her husband as though he were referring to some stranger, and delicately attributing their earlier difficulties to the unsteadiness of his temperament and the vicissitudes of his career. Later he was disturbed by new 'dissensions in the bosom of my family which in some cases agitated me profoundly and most painfully, and in the daily rounds of life frequently had a depressing effect.'

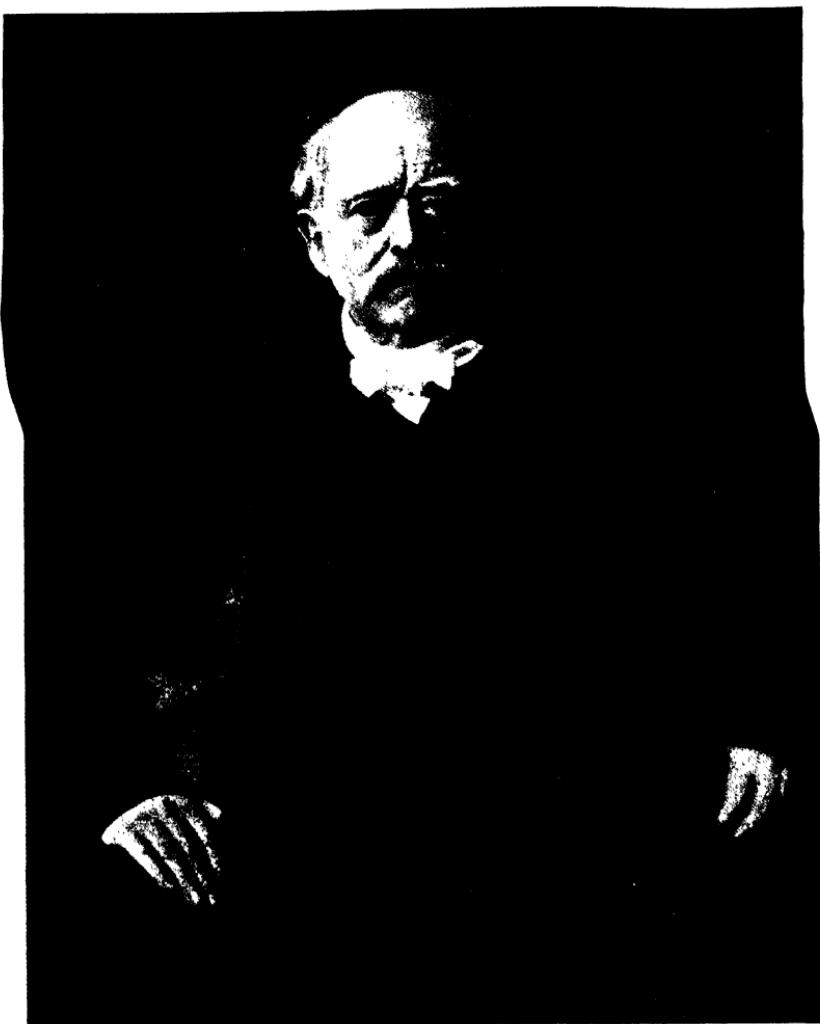
So he resolutely turned his back upon worldly interests. He quoted the Bible more often now in his letters; and totally unlike most retired statesmen, he gradually gave up all mention of political matters. Yet when he wanted to have one wall of his dining hall painted, he chose for his subject the sorrow of the German army in Asia Minor when Barbarossa was dragged from the river in which he had been drowned. By looking at the soldiers, he wrote in his instructions to the painter, one should be able to tell that now, when on the verge of conquering the Holy Land, they have lost their leader 'whose bravery had shone like a beacon to guide them through battles and storms; and now they stand forsaken, in the midst of a foreign continent, surrounded by traitorous allies and ferocious enemies.' A profound revelation of disillusionment and torment.

STEIN

One year before his death he was practically forced by a grateful king (since he was needed) to preside at seventy-eight over the diet in Westphalia. He was sick, but he ignored all his ailments and rose up with his former vigour. And he needed no bell now — for when he came stamping in with his cane, the whole room fell silent.

At the last, he emphatically opposed the revolutionary movement in Paris, Brussels, and Madrid. But the Greek struggle for liberty, a nationalistic revolution, brought the old gleam into his eyes again — and we may ask whether some remote corner of his heart was not revolutionary after all. Was it perhaps only by deliberate self-discipline that his impassioned temperament was kept within bounds? Or was it by reason of his deeply rooted ancestral feelings? Carved with his name on his tombstone are the words: 'The last of his knightly race, which had flourished' on the Lahn for more than seven centuries.'

Since we must die, let us be brave.



BISMARCK

Face p. 51

B I S M A R C K

*That which is imposing here on earth
... is always akin to the fallen; who
is beautiful, but lacks peace; is great in
his plans and efforts, but never succeeds;
is proud and melancholy*

MIGHTY figure! How much did you owe to that physique of yours, although you hardly ever came to actual tests of fist and muscle! Your body and your accomplishments are identical: the will of a giant vibrant with the electric charge of magnetic nerves. You are so like those dogs of yours which, precisely because of this resemblance, you loved: strong and nervous, heavy and sombre, formidable and unrelenting towards an offender — loyal to but one person, the master, yet to him devoted unto death. Bismarck was as powerful, as nervous, and as dangerous as his dogs.

Like every strong man, he once saved his own life. An assassin in Unter den Linden had fired one shot at him and was about to fire a second, this time at close range. It would have been fatal, had not Bismarck seized the man's right hand and hurled the weapon to the ground. On another occasion, when he was younger, he plunged into the water after a man who was drowning — and for the rest of his life, among all the insignia of honour which 'go with the make-up of a minister,' he took pride only in the medal commemorating this rescue. Again, he saved Prussia, when the king was about to yield to popular pressure and to abdicate, by taking hold of the king's scabbard and literally shaking him into a mood of resistance.

GENIUS AND CHARACTER

None of these three equally important acts would have been possible without the assistance of his powerful physique. Wherever he went, he was the biggest man present. At a court ball, when he was in his twenties, his stature elicited the admiration of his first master. Emperors of the French and of the Russians, kings, princes, and princesses — all were impressed to see him stoop as he came through the door and then draw himself up again to his full height. Generals and politicians, most of them his opponents for one reason or another, were often astounded, and even terrified, by his build.

And yet his intimates, and sometimes mere government clerks, had seen the giant collapse, convulsed with weeping, tortured with despair, his features twitching and distorted. This is the other Bismarck, which Germans readily gloss over, without which the characteristically national half of the man could never have done his work.

For while the spirit of history was still undecided whether or not to unite the German race after a thousand years of division, it produced a man whose own impulses were so divided that he alone was capable of solving this other division. His own personal struggle, a restless oscillation between sentiment and realism, duty and power, renunciation and action, loyalty and vengeance, had its parallel for him in the condition of Germany; and this almost mystical, yet natural, kinship gave him both the desire and the courage to battle for national integration. Almost unknown to himself, a powerful stream of emotion was flowing beneath the craftiness of the politician. This produced a vision, a kind of dream, which gave him consistency of purpose despite the seeming opportunism of his methods. And he could work only at white heat: rapidly, in barely eight years, Bismarck the Prussian created Germany.

BISMARCK

For Germany could not be subdued except by a man of emotion who, like the artist, was capable of casting his molten feelings into forms of solid iron. It was really an artist who shaped this realm of music into a state.

But he was also a realist; for this same soil nourishes a race of realists who attempt to balance their dream, their perpetual search for an inferior synthesis, by an externalism, a cult of action exaggerated, perhaps through fear, into wariness. Bismarck was hard and realistic, with a keen sense of cold facts and an almost total indifference to principles. All during his thirty years of steadily mounting power, and even at the last when he was a dictator, he would ally himself with any party or any platform and oppose any party or any platform, purely as the occasion demanded. He hated passionately, lying awake far into the night; rising, next day, to shatter his opponents like a bolt of lightning. But the very moment he had need of them, he would reverse his tactics and become conciliatory. It is absurd to ask just how far such a policy was pursued in the interests of his cause and how far in the interests of his personal power: for this man was a monomaniac who cared for no cause but his own and who felt that he alone could properly defend it!

Nevertheless Bismarck's basic motive was neither the will to power nor the desire for fame — witness his long period of aimlessness in youth. At the age of thirty-five, when Bismarck the noble was taking his first step into politics, Napoleon the parvenu was already emperor. He did not settle upon this career through any desire to be a dictator, nor any theoretical love for a fatherland which did not yet exist, nor through pride in Prussia, his more immediate home. But when he took trowel in hand and began

GENIUS AND CHARACTER

laying stone upon stone, he was moved by the true artist's wish to produce order out of chaos, to give form to the formless — and along with this went a sound and thorough-going misanthropy which led him to ridicule the failures of his predecessors.

The German genius has always been either ideologist or artist. This people has never produced the pure *homo politicus*.

For this reason he was all the more violent in his opposition to the ideologists. He had little enough respect for philosophy, but he positively despised the pedants of the Frankfort variety, who had insisted, while the country ran riot, on examining in the light of ultimate philosophical principles every proposition laid before the assembly. A landowner from the Pomeranian back-woods, he placed a low value on city-bred intellectuals and professional men. He was self-taught, a political primitive; he stepped abruptly into the arena without previous experience or training, and also, of course, without party prejudices. Stammeringly, he hurled his doctrine of German unity at the astonished ranks of the diet until the king singled him out. What could attract a sickly dreamer like Frederick William to this uncouth giant except that obscure element above and beyond the intellect which they had in common? Did this stranger arrive from his provincial estate with a fully worked-out plan of action? On the contrary, he had nothing but the vaguest notion of what he wanted, nothing but courage and the mutterings of anger.

For there was a heavy cargo of courage in this powerful hulk: a proud self-consciousness formed the ballast for a vessel shaken with antinomies, and this alone assured it of a

BISMARCK

voyage without mishap. Bismarck's first word to a king was a rebuke, as was also his last: March '48, March '90. When not fighting, he was hardly more than a misanthrope and a scoffer: his great energies were drained by doubt, cynicism, and melancholy. But the presence of an enemy restored them to unity, converted them into action and purpose, and gave him self-reliance by providing an external force against which his self-reliance could be directed. And the nearer an enemy, the keener his capacity for action. He fought with a deeper devotion in domestic issues than against a foreign foe. Bismarck hated Windthorst and Richter, but not Napoleon.

At bottom Bismarck was a thorough revolutionary. His first appearance as he came out of the oak forests of his birthplace and threw himself with fury into the narrow machinations of party politics; his attitude towards the kings and princes of his own country, and later towards foreign kings and emperors; the bold and simple No which he hurled at the political maxims of his times; his insistence upon ruling without interference from others; his continual threat of resigning; the splendid clarity, informality, and newness of his diction – all these defiant traits of a freedom-loving temperament belong to a man who, had he been born in the submerged classes, would have advanced behind the red flag.

He was not like Goethe, who needed order to encompass his own chaos: he was disharmonious through and through, neither resting nor wanting rest. For it is not ideas, but emotions, which make the revolutionary; and the man who champions tradition with a fresh and terrorizing passion is often more revolutionary than the man who

GENIUS AND CHARACTER

fights tradition with a calm pen or among the ranks of the many.

In reality, Bismarck created a new form of politics – in Germany at least. He revolutionized the methods of dealing with popular rebellions, founded the new school of diplomatic practice which openly struck terror instead of employing flattery and craft as in the school of Metternich. After a dinner in London, when he had outlined his programme with astounding firmness, Disraeli, who saw him in true perspective, said to his guests: ‘Take care of that man, he means what he says.’

With these strong impulses to break the bonds of custom, with so much courage and self-reliance, such forcefulness and scorn – what kept him faithful to the old forms? What led him to decide socially against the future? What linked him with dynasties which had already begun to lose their meaning?

His blood. When he was being trained in the hunt, the old woodsman whose great-grandfather had served a Bismarck in the time of young Fritz called the boy ‘Herr Junker.’ He saw the inadequacy of his class, their degeneration and idleness, the futility and incompetence with which many of his cousins fulfilled their inherited offices; and he saw the intelligence, industry, and pride of common citizens triumph over the mummified prejudices of the nobility – yet he constituted himself the guardian of his class and summoned his genius to its defence.

Above all else he defended the king. Not that he considered the king’s blood to be better than his own: more than once he told the Hohenzollerns to their faces that the Bismarcks had tenanted the realm longer than they. But he

BISMARCK

saw in the king the apex of a pyramid which, if truncated, would seem baroque, perhaps even ludicrous. He was unwilling to imperil the hereditary prerogatives of his name; like the average noble, the average landowner, he was loath to relinquish any worldly possessions for theoretical reasons; he could never divorce himself from this sense of superiority which found its sanction in the very force of character behind it — and thus he gave unto the king that which was the king's.

For his house still flourished with manly vigour; the nihilism of an age of increasing transvaluations had not yet broken through his feudalistic code; and tradition was still powerful enough to extend its influence when aided by so faithful a scion. It seems as though this *Junker* inherited absolutely nothing from his mother, he was so totally lacking in any evidence of her bourgeois blood. Fifty years later — and Bismarck, with his temperament and will power, his fearlessness and independence, would have been a leader of the new era.

Thus he remained all his life a royalist, and grounded his work on dynasties. He himself asserted that his loyalty to the king was purely the result of his faith in God; yet this faith was forced to take strange shapes. He was a Protestant, highly unmystical, inveterately rationalistic. For years, up to the day of his death, he kept a prayer-book lying on his night-table; it was interleaved with blank sheets on which he jotted down the political ideas that came to him at night: truly a Bismarckian species of devotion.

In any case, no such transcendental reasons prompted him to show the least respect for other princes, and especially other German ones, even though they too felt that they ruled by divine right. On the contrary, he was scornful and heaped irony upon their heads. In the whole line of Prussian kings

GENIUS AND CHARACTER

he loved no one, not even the great Frederick – still less his own rulers before and after the old emperor. But he was bound to them by a feeling for feudal ties which must have been handed down through many generations, since blood alone can explain it. The noble granted fealty to his king through expecting fealty of his vassals. So great was the love of freedom in this revolutionary temperament.

The relationship always remained essentially one of equal to equal. And while he always observed the formalities, signing himself ‘most humbly’ or ‘most obediently,’ he eyed the conduct of his master with suspicion and bit the golden chain when he felt its pressure.

At last he even bit the master’s hand – and nothing shows Bismarck’s latent revolutionary tendencies more clearly than the way he rose up at the first provocation against the one authority he had recognized, the king. The significant fact is not his going, but his way of going: every detail of this drama, in which a powerful old man was called upon to comply with the arbitrary wishes of a weak young sovereign, points to the imperiousness, the intransigence, and the thorough independence of his character. The hereditary nobility of his blood provided a rigid code which would not permit him to conceive of his work in terms of the German people rather than in terms of Prussian kings. But nothing, not even the faith he paraded so readily, could hinder another kind of nobility, the nobility of his temperament, from defying a prince by God’s grace exactly as the young idiot deserved.

At times in the past he had ventured cautious criticisms or had, though always with the bearing of the liegeman, openly voiced objections when behind closed doors. But now,

BISMARCK

aroused like a dog, he broke into a rage against the master who had struck him unjustly. Bismarck's fall disclosed impulses which his inherited code had kept concealed for years. Only the lack of a great opponent, and the legend which the Germans built up around the mere pretext of a reconciliation, have been able to obscure for a time the violence of this outburst.

Yet even now he winced at the thought of open rebellion. Was youth all that this old man of seventy-five needed? Or were his royalist leanings still an unsurmountable obstacle? In any case, he did not go beyond farewell tirades in which he fired disturbing truths point-blank at his king and at other princes. Then he retired in fury to his den, hurling out stones which cracked the dilapidated royal masonry.

But the steel edifice of the state remained standing. For twenty-eight years Bismarck had governed; twenty-eight years after he was gone the old dynastic system collapsed — and Germany's enemies watched to see the entire structure fall into ruins.

But it held! Not a stone, except those which the enemy extracted, was loosened. Indeed, at the very height of calamity, skilful hands were at work making the pillars more solid than before. And it now became evident that whereas most Germans had revered royalty as the very foundation of the empire, it had been merely a brilliant but unnecessary facade.

The survival of the state is the surest evidence that the important part which Bismarck assigned to royalty in his political scheme was purely a concession to his class — one might almost call it a weakness. For as the dynastic houses fell and the Reich endured, Bismarck's precautions for the

GENIUS AND CHARACTER

future, despite their apparatus of tradition, were justified by their results. After the tempest, people looked about them and saw that the man who had done this was much more modern than he himself had ever hoped to be.

When the empire was founded at Versailles, amidst the mediæval roar of victorious cannon, the golden mirrors in the gallery of the palace reflected only the forms of warlike princes; the industrious masses were elsewhere. When in the same hall forty-eight years later the empire was sentenced to atone and pay for its defeat, the golden mirrors no longer reflected a single royal figure. The last three emperors of Europe had been slain or deposed. Twenty-two German dynasties had been deprived of power — not by compulsion from without, hardly even by the citizens themselves, but by corrosion, by the rust of an era which had served its purposes and was now ready for death.

Yet the documents which two humble citizens were called upon to sign at that momentous hour did not involve the destruction of Bismarck's work, but only of the work of William the Second. It was William who had fostered, and Bismarck who had opposed, all those policies which eventually involved Germany in war. Foreign colonies and a navy were typical instances of all that the founder of the state had *not* wanted. Had he really raised the empire on the point of a victorious sword? Or had he not, rather, employed the sword purely as a means of overcoming Europe's resistance to German unity? Did he not, for twenty years thereafter, resist all the temptations of imperialism, all the enticements of militaristic expansion? And was it not Bismarck who, braving the anger of the king and all the generals at Nikolsburg, created the prototype of a modern peace: without cession of territory, without indemnity, dictated solely by

BISMARCK

the desire to restore friendly relations with the enemy as quickly as possible? Was Bismarck really of the past?

At the end he broods, despite protestations of homage, alone and in exile. When he is nearly eighty, and people try to argue him into the tranquillity proper to his years, he looks at them from under his bushy eyebrows and asks, 'And why should I be tranquil?' The wife is gone upon whom he had lavished all the warmth which he repressed in his frigid dealings with the outer world. This woman had been his haven of retreat. All the yearnings for quiet, woodland, and home which troubled this problematic nature were embodied in her – even though his equally strong love of executive activity and his constructive will always kept him occupied in the service of the state. The more turbulent his career, the more peaceful his marriage had to be – and was.

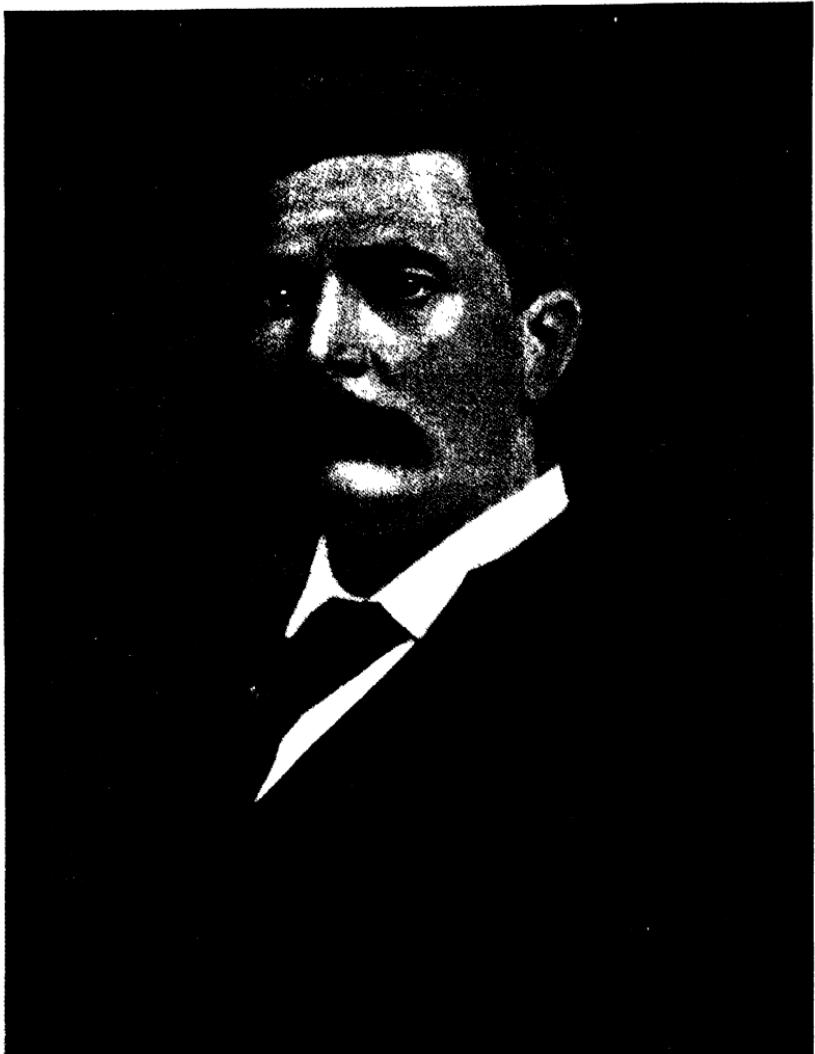
He had a critical mind which readily turned to history and to literary composition, and he was by nature a woodsman and a huntsman, a rustic who resented all officialdom. His sojourns in the country, which he had accepted in his youth without thinking, were deliberately protracted in later years – for it was here that he derived the strength to breathe in ministerial rooms, in the chambers of a castle, and in the lobbies of a parliament which he detested. This antinomy between the scene of his activity and the landscape of his heart never ended, for it was merely the symbol of an inner indecision; and when, at the last, he had full leisure to enjoy the silence of his forests, he longed to be back in the turmoil which he had cursed for years.

This was his human lot. Bismarck was not happy by nature, and he knew it.

GENIUS AND CHARACTER

But he accepted life like a man, did his work with substantial materials, saw the vision of his thirties realized in his sixties, and for ten full years could look upon himself as the arbiter of the Continent. Yet he could never rid himself of the fear that all this might vanish overnight if he were not there — and in his last weeks his daughter heard him praying aloud for the future of Germany.

In a long coat, and a wide hat, peering out grimly like a Wotan, he could be seen, at the end, among the prehistoric oaks of his forests, walking about slowly and alone, between two dogs.



STANLEY

Face p. 63

S T A N L E Y

*All I had to do was to free my mind
from all else, and relieve it of every
earthly desire but the finding of the man
whom I was sent to seek*

STANLEY has been called a hero, a swindler, and an adventurer.

He lacked the fire to be a hero; even the most exaggerated reports could not have made him out to be a swindler; and he was still less of an adventurer, though he had the outward appearance of one. For he felt no attraction towards the unknown; he took no pleasure in surprise; and uncertainty had no charm for him. Everything that he did involved some thoroughly definite purpose.

Stanley was the first American in Africa. Both his weaknesses and his talents are wholly American.

The career which led to his romantic reputation as a man began with his disordered life as a child. He, John Rowland, was the illegitimate son of a maid-servant who neglected him, and of a farmer who was killed in a public-house. For eight years an outcast, he languished in the poor-house. At fifteen he became a shepherd, at seventeen he shipped to America as a cabin-boy. There he found a father, the merchant Henry Morton Stanley, whom he had seen reading a newspaper in his office and had accosted with the words, 'Do you want a boy, sir?'

It is typical that he was not made heir forthwith to this father whom good luck had found for him, but instead got into financial straits, enlisted for military service, and one

GENIUS AND CHARACTER

day earned money and rank for himself by an extraordinary piece of daring. During an attack by sea, the little petty officer swam under the fire of a fort five hundred yards to one of the enemy's ships and fastened a cable to the prow so that the ship — to the complete dumbounding of the crew — could be calmly towed in by the foe. The next day he was an officer, with extraordinary pay.

His grim courage, backed by a strong constitution, had relieved him of poverty and obscurity. Had he been the born *condottiere*, at this point he would have taken his fate in his hands and perhaps have become a great American general. But he had other ambitions, and the means of carrying these ambitions into effect — although at present he was still unaware of them.

Another episode was needed to set him on the right track. During a pleasure trip in Syria he was taken captive — and when he got back half naked to Constantinople, he wrote an account of his adventures.

The plasticity, the suspense, and the vividness of these articles, which were published in an important newspaper, drew attention to their author. He was asked to write others. This, he felt, was the right tack. Forthwith he resigned as an officer and became a reporter. The greatest newspaper-man in the world, Gordon Bennett, took notice of his work and sent him as a war correspondent to Abyssinia.

From this time on events followed one another in logical sequence.

After the fall of Magdala, Stanley ran first to the telegraph office and got a scoop on all the other papers by cabling to New York twenty pages of the Bible at the end of his report while his colleagues stood outside in helpless rage. Stanley became world-famous as an American reporter.

STANLEY

But it must not be forgotten that more than writing and lying are required to make a reporter of genius. Speed, courage, tenacity, discretion, patience, physical strength – during his next twenty years as his own reporter, Stanley demonstrated that he possessed all these qualities to a high degree. For he was by no means an author: he was a fabulous journalist. He never created: he merely recounted his experiences. What decided Stanley to go in search of Livingstone? His sympathy for an explorer, for a fellow-countryman, for a missionary? A passion for Africa, for adventure, for the Congo or the Nile?

He undertook the work precisely as Gordon Bennett had commissioned him: 'No matter how much it costs, find Livingstone! We Americans don't know what it means to be beaten. We'll show the world a brand-new work of art – we'll discover a white man lost somewhere in the thousands of square miles of the darkest primitive forests. If he is dead, we'll produce his bones. But in any case we'll find Livingstone. We'll give them something sensational!'

His instructions might just as well have been to swim the Atlantic. But the records show that Stanley was the right man for the job. This was no anxious search-party sent out by the nation, by science, or the Church. The greatest newspaperman of America was sending his greatest reporter.

And he went, in fact with American speed, and found what he had set out to find. 'My mission to find Livingstone was very simple, and was a clear and definite aim. All I had to do was to free my mind from all else, and relieve it of every earthly desire but the finding of the man whom I was sent to seek. To think of self, friends, banking-account, life-insurance, or any worldly interest but the one sole purpose of reaching the spot where Livingstone might happen to

GENIUS AND CHARACTER

rest, could only tend to weaken resolution. Intense application to my task assisted me to forget all that I had left behind, and all that might lie ahead in the future.'

As is evident, he was going through the motions of the mystic. In any case, he was prudent enough not to mention why he set out for Ujiji, the very place where Livingstone was actually located. Stanley says nothing of the fact that the last news of Livingstone came from there, and that Arabian caravans in Zanzibar had reported Livingstone to be there.

This was the egg of Columbus, but Columbus did not stop at the egg. Nor Stanley. His tracing of the vanished missionary – as a feat and especially as a pretext for his brilliant book – brought him more fame than any subsequent journey; yet his really important exploit, the act of his career which made him immortal, came later.

The discovery of the Congo, less dramatic and far more magnificent than the relief of Livingstone or of Emin Pasha which preceded and followed it respectively, shows this American at the height of his energy. It was this trip which has been compared to the voyage of Columbus – and as an exploit it has been considered even greater. What plagues, mutinies, and perils this man survived during his nine hundred and ninety-nine days on the Congo, what he endured in his thirty-two battles with the natives – all this is unparalleled, and gives us evidence that any obstacle can be surmounted. For once in his life, Stanley was caught in the high winds of heroism. Following a river across a continent, to the point where it empties into the sea! Into the sea! This time Stanley did not find a human; as the greatest of his achievements, he found the sea. Had he been the man he mistook himself to be, he would have died now or retired

STANLEY

to meditate. But he overlooked the extraordinary obligations this great act placed upon him. Had he died after this one great journey, he would have had fewer readers, but he would have gained in dignity.

A long life had nothing more to offer but two vast repetitions, a new trip to the Congo and a new search. Stanley went into politics and business without achieving the grand style either as politician or as business man.

English ministers, even the Manchester merchants, laughed at him. But the shrewd business eye of Leopold, King of the Belgians, detected the possibilities here and before Stanley reached London on his homeward voyage, Leopold sent two emissaries to meet him at the station in Marseilles with an invitation to Brussels.

Stanley found it easy to enter foreign service, since he was thoroughly international. For years this Englishman by birth had played the American, changing his rôle at the appropriate moment. In the Civil War he fought on the side of the South, but after being captured and freed he transferred his allegiance to the North. Long after professing himself an Englishman, he took part at the Congo conference in Belgium as the representative of North America.

Heretofore Stanley had followed his journalistic impulse, for how had he hit upon the Congo? Precisely as with Livingstone. 'A little while after the burial of Livingstone . . . I strolled over (you hear the American?) to the office of the *Daily Telegraph*, and pointed out to the proprietors how much remained shrouded in mystery in Dark Africa.' Here followed an interchange of cables with America concerning funds to cover the expenses of the trip. By afternoon the expedition was assured.

GENIUS AND CHARACTER

Now, however, being sent by a king and a merchant, Stanley looked upon himself half as merchant and half as king. In short, he considered himself an instrument of culture. When men of action suddenly begin talking of culture, there is usually a mishap. Economically, he may have had a great deal of success: the whole concept of laying out a chain of stations along the Congo is a case in point. But he became ridiculous when he posed as the bringer of culture and salvation.

And yet his books are full of this posturing. What did it matter to this man of iron, however pious he was, what did it matter to the 'Bula-Matari,' the breaker of rocks, as the savages called him as he set them to work crushing rocks on the river bank with a sledge – what did it matter to Stanley whether the souls of negroes were saved? Was it not he who, with the conqueror's fist and the white man's gun, put the negroes to flight – he, the first American in Africa, a continent which explorers heretofore had penetrated with tears in their eyes? Why must he overload his books with Christianity and brotherly love which he never felt?

Though he was determined to overcome all obstacles, this American had not the slightest intention of going out of his way to find them. (The cynical innocence of his coquetry with the mission is the only typically English trait in this son of England.) His interests were extremely rationalistic and profane.

Prior to this second trip to the Congo, he asked the head of the mission in Capetown whether he could charter the mission's boat at the mouth of the Congo. 'Never!' was the answer: in view of his nefarious past, they could not allow him the assistance of the mission!

But what did Stanley do when he saw the tempting boat

STANLEY

on the Congo? He chartered the boat from the local missionaries, who had not yet had time to receive instructions from their superior in Capetown. He withheld all suspicious mail, boarded the boat, and as he was steaming off, allowed the gentlemen to have their letters.

He had a genius for the positive.

If the specialists did often vigorously challenge his contention that the person who had been there should know best, they may have been right in principle, but were wrong in the particular instance. They tried in vain to belittle his achievement. He solved the old problem of the Nile, it was claimed, by an accidental discovery which he himself had misinterpreted. A doctor in Gotha, they objected, had described the bed of the Congo quite accurately in theory and Stanley had 'merely put it to the test.'

Merely? When Galle in Breslau discovered Neptune with the telescope, his achievement was hardly a tenth as important as that of Challis in Cambridge and Leverrier in Paris, who had previously calculated by mathematics where the planet would be but had failed to see it. But the man who settles the question of the Congo at Gotha has done nothing in comparison with the man who is first to follow it across the continent of Africa.

Furthermore, all that they attributed to good luck came purely as the result of Stanley's own merits. If he was fitted out like a prince, who induced the publisher and the king to invest so heavily in his expeditions? Never before was a traveller so sumptuously equipped. A quarter of a million to find Livingstone, more than half a million to find Emin. On his trip to the Congo, two hundred carriers, and provisions for barter sufficient to last him three years. And his supply

GENIUS AND CHARACTER

of guns and merchandise, messengers and wagons, for his second Congo expedition was a marvel in itself. Livingstone, when he saw Stanley coming, called him a luxurious traveller.

Stanley needed all this — for he did not love these lonely uncharted forests. He admired them, but he never yearned to return to them, and he never did return. He loved cities, the motion and confusion of crowds. He loved being a reporter. By his own testimony, he personally never suffered want, never went without jam, throughout all his periods of hardship; and it is charming to hear him say of himself that even in the bogs and marshes of the primitive forests he shaved regularly each morning.

On his last expedition, for the relief of Emin Pasha, he repeated his first exploit, but with less success. This enterprise, for all its proofs of courage and endurance, shows Stanley on the decline. For the first time in his life he made mistakes.

When hunting for Livingstone, he did not know definitely where he was, yet found him. Now when hunting for Emin he knew his whereabouts precisely, but for political and commercial reasons he chose a circuitous course, meeting Emin only after considerable delay — and it ended by the rescuer appealing to the rescued for assistance. And Emin, who was no more anxious to be rescued than Livingstone had been, returned to his post.

When he came upon Livingstone he was like a prince, at the head of a caravan which filled the old gentleman with astonishment. But now, after frightful months which left him half dead with exhaustion, he struggled up to Emin with a handful of survivors in tatters. Emin received him, surrounded by his soldiers, and offered him the fat of the land: corn, honey, bananas, tobacco, clothes of homespun, shoes

STANLEY

made by the natives. Stanley had nothing to give him but thirty cases of cartridges. When he went back to get his rear column, he found the officers murdered or half dead, and more than a hundred people lost. Tippu-Tib, the crafty Arab, had not sent the promised carriers.

It would be unfair to hold him responsible for this, yet it remains at least a *factum negativum* — the first in his life.

He returned to Emin, whose own soldiers in the meantime had taken him prisoner. They had decided that Stanley, the exhausted rescuer, was an adventurer who planned in conjunction with Emin to ship them to the coast and sell them to England. Negro logic, but the logic of the stronger.

Now followed, after Emin had freed himself, Stanley's greatest formal success. He landed in Zanzibar, to receive the greetings of emperors and kings. It was his greatest and most impressive triumph, and his last.

Stanley always wrote his voluminous travel books in a few months. His enormous energy was continually winged by his desire to express himself at top speed. Now, after the Emin Pasha expedition, he wrote his thousand-page report in fifty days — and of all the accusations he refuted there, none had yet been laid against him.

It was not what he did, but what he wrote, that made him famous: his glittering, fascinating, haphazard books. In this way the world responded to his deepest, though hidden, motive for action. Here, we are assured by the initiate, the terrors of the virgin forests are immensely exaggerated. Even along a caravan route a thousand years old, horrors accumulate. In the heart of Africa paradise is discovered. Cartography is flouted, yet a mass of dates, figures, and names is assembled, and maps are drawn, although science treats

GENIUS AND CHARACTER

the whole with scepticism. (As happened in another connection with Schliemann, the excavator of Troy.)

This may have been the result of one specific trait. Being a self-educated man, Stanley like every other American was a parvenu. With the parvenu gesture of greatness, he received his mother, whose name he no longer bore, only in private, and permitted her a few precious glimpses of the great metropolitan world. When the Geographical Society conferred a gold medal upon him, he answered with a speech which showed the perfect parvenu in his hour of triumph. He was mercurial in his attitude towards other people, being at times amiable, and at other times quite abrupt. In one of his books he inserts two pictures: Stanley before his trip and Stanley after, as in advertisements.

He was always the reporter, most complete when confidential. As when he said that all women, white and black alike, were much nobler than 'us men.' Or when he confessed that he had been looking for a wife for twenty years, but had not yet had time to find one. Or again, when he announced flatly that on his first expedition he felt himself growing more mature.

Or in his picture of Livingstone: 'When fatigued by his constrained position on the clay floor in that east-facing veranda, he would lift his heavy Journal from his lap, and, with hand to chin, sit for hours in his brooding moods, thinking, ever thinking – mind ever revolving the prayer, "How long, O Lord, must Thy servant bear all this?"' Whereupon he was startled by a salvo of guns, and Stanley appeared, the messenger of the Lord (Gordon Bennett).

Yet there are also passages which betray the stammerings of a remarkable poetic feeling. He wrote on seeing the Tanganyika for the first time, as it lay deep blue at his feet:

STANLEY

'And I? Well, I am so happy that, were I quite paralysed and blinded, I think that at this supreme moment I could take up my bed and walk, and all blindness would cease at once.' And when he came upon the Congo, his Congo, he compared it to the face of a promising child that was destined to be at once a great genius, a statesman, a commander, and a poet.

It was precisely this stylistic pastiche, this mixture of reporting, sentiment, and poetic description, which made Stanley's books so effective. No one before him had written of Africa in this manner. Stanley made Africa popular.

This fourth trip was his last. Soon afterwards, when he was nearly fifty, he married — having waited thus long not because he had not previously found time to marry, but purely because he had not previously won his bride. He was denied her for a long while; but it could not be said that he married her for money, as she was almost penniless. The ceremony was performed with much pomp in Westminster Abbey. The bride laid her wreath on Livingstone's grave. Stanley had a Napoleonic feeling for the *beau geste*.

For a time Stanley contemplated a new field of activity. He stood for parliament. But he soon resigned — perhaps because he was too domineering to work in collaboration with others.

He purchased an estate, and having grown gray, he set to work now in miniature, laying out paths and building barns, planting and draining. His wife named the brook the Congo, and the copse the Aruvimi Forest. He laughed, and accepted without protest this bitter replica of his former career.

Nine years later he died, in his early sixties. The dean would not allow him to be buried in Westminster Abbey,

GENIUS AND CHARACTER

the one place where he belonged. He rests in a village cemetery, his grave marked by a large rough stone with the inscription:

HENRY MORTON STANLEY
•
BULA-MATARI
1841-1904
AFRICA

If we compare Stanley with Livingstone, it is hard to say which of them gains by the comparison.

Both were self-made men, the one beginning as a cotton spinner, the other as a shepherd, sailor, and clerk. The one was a missionary, the other a journalist. But when they got down to work, Stanley remained what he was whereas Livingstone forgot the missionaries in his mission.

Both explored great rivers. Livingstone was a monomaniac in the grip of a misanthropic passion for the Nile, and even had a peculiar love for its name. Stanley on the other hand was always actuated by some specific purpose.

Livingstone groped with a mystical urge towards enigmatic sources; Stanley broke himself a new path to an unpeopled estuary. Stanley was trying to fulfil a task; Livingstone was in search of Africa's marvels. The two men are alike in that they followed the two largest streams of a continent, the one going upstream to the source, the other going downstream to the mouth. Livingstone, loving Africa, wanted to explore. Stanley, loving his work, wanted to have explored.

Livingstone went for years without uttering a word. He wanted to remain alone with his savages, whom he loved as fellow-beings. His wife travelled with him for twelve years,

STANLEY

until she died in the wilderness – and thereafter he remained alone. When he heard that white men were near, he would retire deeper into the interior. It is amusing to observe the elaborate precautions which Stanley took to keep his expedition in search of Livingstone a secret, lest his quarry should learn of it in time to escape. Stanley drew a breath of relief each time he left Africa. Livingstone firmly refused to accompany Stanley to England or to the coast.

Stanley always sent word – and as promptly as possible, He was continually writing, whereas Livingstone hardly ever wrote. He was silent; he grew old and gray in the wilderness and kept silent. Stanley also possessed the great virtue of silence, but only when some important undertaking had to be kept in the dark. Livingstone's silence was wise, Stanley's was shrewd.

Stanley advanced by force of arms, a whole train of people surrounding him. He nearly always looked upon the black man as an enemy. But Livingstone, when a negro became angry, acted like a wise old gentleman who merely frowned to show that he was offended.

Stanley gives a famous account of their meeting, when he finally came upon Livingstone after an eight months' march: 'As I advanced towards him I noticed he was pale, looked wearied. . . . I would have run to him, only I was a coward in the presence of such a mob – would have embraced him, only, he being an Englishman, I did not know how he would receive me.' Stanley took off his cap and said:

'Dr. Livingstone, I presume?'

'Yes.'

'I thank God, Doctor, I have been permitted to see you.'

'I feel thankful that I am here to welcome you.'

Livingstone records the incident in his journal: 'It was

GENIUS AND CHARACTER

Henry Stanley, the travelling correspondent of the New York *Herald*, sent by James Gordon Bennett, junior, at an expense of more than £4000, to obtain accurate information about Dr. Livingstone if living, and if dead, to bring home my bones.'

The seeker: young, ambitious, optimistic, thoroughly pleased with his job. The sought: an old explorer, sceptical, mature, misanthropic, kind-hearted, eternally restless. The messenger of God, and the messenger of America.

Soon after this Livingstone died, alone in the primitive forests, at the heart of Africa. Black men brought his body to the coast, but England buried him in Westminster Abbey. Stanley died near London fifteen years after leaving Africa for the last time. He died well off, with wife and child at his bedside. But England refused to bury him.

Which of them should be ranked the higher?

From the standpoint of drama, it could only be Livingstone. Yet if I had the palm to award, I should lay it upon that rough stone on which is inscribed: 'Bula-Matari.'



PETERS

Face p. 77

P E T E R S

Yet I lacked spirit

COURAGE and the hunger for achievement, will to power and the awareness of superior faculties – these are the elements of his success. It is absurd to call any one but Carl Peters the founder of a German colonial empire.

But he lacked the monomania of the discoverer. He loved neither the country that lay before him nor the country for which he laboured. He loved only himself, and placed so high a value on himself that he could never bring himself to give up one thing for another. These are the elements of his failure.

Both stories – the founding of the colony and the life of the founder – are thoroughly German. An instructor in philosophy goes forth and conquers a piece of Africa for his country, which has hardly any foreign possessions. A poor German job-hunter, who has written a Schopenhauerian work on ‘Free Will and Cosmic Will,’ is suddenly at the age of twenty-five transported as though by magic to a London villa, and becomes a rich and elegant ‘independent gentleman’ in the leading nation of the world. The son of a German pastor becomes an English ‘man of the world’; yet by the same token he becomes a European, learns to love England passionately, finds a career open to him in India, but cannot bring himself to renounce philosophy.

When his rich uncle died, he became half a business man. The two elements intermingled, and he was confronted by the formula: philosopher or farmer. His relative in the

GENIUS AND CHARACTER

ministry was scandalized that he could not decide between the study of epistemology in Berlin and the marketing of swine in Illinois.

He could never turn definitely away from one thing to another: he always wanted them both. He went back to Germany and began negotiations with the university – yet at the same time he hoped to carry out certain London plans for gaining access to the gold deposits of Zambesi. His idea was brilliant, but unfortunately it was pure theory. The year 1883 was really the ‘historical moment when Germany could appropriate Africa.’ There was no British South Africa; the Boers were victorious; there was no Rhodesia, no Congo Free State; and from the Zambezi the continent ‘rolled out’ to the north and the south. Yet Germany had no fleet.

But young Peters wanted to accomplish something, no matter what. At twenty-eight he was the first German to form a colonial syndicate. But disastrously, he still wanted to do two things at once, still vacillated between business and philosophy. He organized a company and raised funds with considerable skill – but at the same time he thought himself capable of writing a thesis: ‘To What Extent is Metaphysics as a Science Possible?’

As a result, immediately after launching his colonial project in Berlin, he left to devote himself to metaphysics. And in the meantime his associates did as they wished, converting a vast scheme of national proportions into a petty land speculation. He was compelled to return in haste, and begin again at the beginning.

He now decided on a wild gamble. Since Bismarck was impervious to schemes involving territories overseas, and his councillors kept repeating ‘For God’s sake, hands off Africa!’

PETERS

Peters concealed his new plan from the government, which had interfered with his Zambezi projects. He also kept it a secret from his investors, and suddenly went on his own responsibility to East Africa. Followed by the shrill mockery of the whole German press, which he misled for safety, he had to take a roundabout route for Trieste — and the disciple of Schopenhauer shipped secretly in the steerage for Zanzibar. As soon as he arrived there, a consul read him a decree of the German government, which in the meantime had discovered his real purpose. He was warned that he could not lay claim to protection for a colonial empire, and that the government would not guarantee his personal safety.

Yet his great energy drove him forward. Speed was an important asset. Count Pfeil was also a courageous man; Gustav Nachtigall was under the protection of the government. But no other German, before or after Peters, conquered Africa as he did.

What sort of man was this, who made treaties with the sultans and secured the surrender of a territory the size of South Germany? Neither a soldier nor a hunter, neither an adventurer nor an aristocrat, but a man who had no understanding of technical matters, who never rose above his admiration for England, who was without experience, without arms, almost without money, and was accompanied by a single friend. Yet in five weeks' time, despite the warnings of the government and the ridicule of the press, he laid the foundations of a German colonial empire. In comparison with this, how absurd the secret conclaves seem which later caused his downfall!

He returned. The ninety-year-old emperor gave this thirty-year-old self-made man the imperial letter of safe-

GENIUS AND CHARACTER

conduct for lands which Germany had not previously known the name of. The high point of his career.

Now he needed money. Fifty millions boldly spent, and then everything would be assured. Stanley won over the King of the Belgians by schemes which were financially sound. Rhodes organized a company in Africa to furnish the money for his plans. But Peters could not shake off the 'suggestion of national charity' which he had needed at first but now would gladly have exchanged for credit at the banks. He felt that in this matter too, Bismarck had the last word, but he knew the old man's dislike of overseas territories.

In his memoirs Peters inserts the significant sentence: 'I had to convince the prince himself, and then all would have been won. Yet I lacked spirit.' Here we see at a glance all the contours of this character. And two years later, when he felt the need of autonomy for his new venture, once again he failed to approach Bismarck. 'I regret now that for a second time I could not bring myself to face the prince and lay out to him the advantages of my plan.' Perhaps had he done so, all subsequent mistakes might have been avoided: there would have been a mercantile administration instead of the assessorial one, and the antagonism of the bureaucracy might have been prevented.

Peters lacked spirit for a simple reason: he loved himself only, not his work. He overvalued himself so greatly that he did his work first and procured official sanction afterwards. Had he been an uncultivated man, a genius in the rough, a giant with the strength of a bear, we might admire the simple directness of all this. But he was a small, not very appealing man with glasses, a philosopher and an English-

PETERS

man, who wrote well and was thoroughly acquainted with the machinery of government.

Two years after occupancy, his group, the German East Africa Company, had control over a section as large as British India. The main thing now was to establish satisfactory relations with a government which was still undecided as to whether it wanted this territory or not. But Peters irritated people by playing the outsider, and not being genius enough to win them over in spite of this after the manner of Bismarck, he got entangled in the wheels of this machine, which in Germany is always guided by some privy councillor.

The cabinet was a mass of intrigues. Each department of the government did its share in attacking this irksome upstart who had neither military nor judicial rank to excuse him for his genius. If Peters had shown as much skill in handling Germans as he did in handling Africans, he would never have fallen. In a tight diplomatic situation he made an excellent treaty with the Sultan of Zanzibar, although he was well aware that his best argument was his personal influence with the sultan. Why could he not do the same with the German councillors?

Now they refused to appoint him imperial commissioner, although this appointment was necessary to his plans. They put off this matter 'until he had shown positive results'—and in the meanwhile he had to get along the best he could as consul general. Then, immediately after he concluded the decisive treaty which formed the basis of Germany's entire status in East Africa, he was recalled. A typically German story.

'I showed in those years, it was said, that I did not fit in

GENIUS AND CHARACTER

with our bureaucratic system. That is possible; but the question is: Does this speak more against me or against the system?" In his retrospect, Peters forgets that at the head of this system stood a man who, though much more untameable than he, did nevertheless tame himself.

Now he was uprooted. He made mistakes. He lost his sense of proportion. Since the world did not value him as highly as he deserved, he was compelled to value himself more highly than he deserved. His attitude in the Emin Pasha expedition was both magnificent and silly. He was seized by the mad desire to hurl himself against the gigantic machine, although he had no sound means of resistance. Formerly he had carried out his plans in opposition to a whole world of powers. Now he forgot that there is a great difference in this world between an uncrowned king and a deposed one; forgot that the legitimate would avenge themselves when he outdid them; forgot that power in Africa did not guarantee power in Berlin.

Once again he showed enormous energy. In the year 1890 he really made Germany a power on the Nile, founding the province of the Upper Nile and, since he himself had no governmental authority, relying on Emin's troops for support. He was searching for Emin when he heard at Usoga that Emin had been relieved by Stanley a year ago and had gone off with him. He now tried to salvage what he could. On the twentieth of June Emin declared himself willing to place Peters' recent acquisitions under the protection of the emperor. Ten days afterwards the treaty between Germany and England was signed — and all further action became pointless.

Could he oppose the power of the empire? What could Peters do with his hundred guns if Germany and England

PETERS

were in agreement? When he was about to leave the coast, an English admiral confiscated his weapons. He was now in a certain sense outlawed. Wissmann advised him to throw over the whole scheme, but Peters answered:

'Would you, under similar circumstances, abandon the expedition?'

Wissmann: 'Of course I would!'

Peters turned away in silence. He was now beset by demons.

This treaty did not provide that Zanzibar should be relinquished in exchange for Heligoland, as is commonly supposed. Zanzibar never had been German. But German influence there was now replaced by English influence. And if the German guarantee of Zanzibar's independence was annulled in the interests of England and this concession was purchased by the transference of Heligoland, this was only possible because of the fact that Peters had established German power there four years previously. Thus, by superb irony, a man who had nothing to do with the fleet and who worked at the equator unintentionally became the originator of a German naval base: the Anglomaniac gave Germany a bulwark against England.

In a touching passage near the end of his memoirs this deeply embittered man discusses the importance of Heligoland in case of war. If the experts in the marine, he concludes, thought that Zanzibar and Uganda were not too high a price to pay for the acquisition of Heligoland, 'then I would console myself with the thought that my years of toil, pain, and danger at least helped my people to strengthen its defensive position on the sea in Europe.'

Nevertheless he remained in England until the war. The

GENIUS AND CHARACTER

German missionaries and the press, who could not get over the hanging of some thieving negro in the shadow of the Kilimanjaro for having been the rival of his German master, martyred Peters quite undeservedly. During the war, which he looked upon with mixed feelings, he died, embittered by his premonitions of the future, for he knew the impregnability of England and the weaknesses of Germany in the colonies.

Shortly before the war, he set foot on the African coast after an absence of twenty years. But the empire for which he had acquired this land gave him no official welcome.

A typically German story.



RHODES

Face p. 85

R H O D E S

*Take care always to remember that you
are a Roman. . . . Have a care you are
not too much of a Cæsar!*

IN his bedroom, which had been kept unchanged, lay a copy of Marcus Aurelius — and this passage was marked. Outside, beyond the large windows, stretched the heroic landscape of Capetown, with its Roman pines.

Stanley, the ambitious discoverer, was impelled by a desire to set new records. Peters, the daring politician, could not devote himself whole-heartedly to his work. Both were, from the standpoint of nationality, uprooted. But Rhodes was more Roman than any Englishman had ever been: realistic, tragic, and philistine; a judge of men, a republican and a diplomat; unerotic, irreligious, educated; a romanticist of distinction, a genius as colonizer, an imperialist to the point of madness.

He was big and broad-shouldered, with observant gray-blue eyes. His mouth alone broke the regularity of his features, promptly registering every variation of thought and feeling. A friend has described it: 'At its best it expressed determined purpose — at its worst, well, I have seen storms of passion gather about it and twist it into unlovely shapes.'

Like Peters, he was a minister's son and well brought up. He was a diligent student at Oxford. He came to South Africa as a consumptive, searching for health and finding diamonds. He returned to Oxford in order to finish his studies, and then came back to Africa. At thirty-two he

GENIUS AND CHARACTER

was still unknown; at forty-four he had fallen; at forty-nine he was dead.

At Kimberley he looked about him and saw inefficiency everywhere. Each operator was mining diamonds on an absurdly small scale with his own limited resources. The walls of the mines frequently collapsed; the natives were continually stealing; the market was low and unstable. Rhodes succeeded, where all others had failed, in bringing these people together, in consolidating hundreds of individual operators into a single company.

When he had amassed a fortune, he went into politics – not from vanity, like the ‘magnates,’ but from passion. He did not marry. He felt no particular need of a male heir. He applied himself to his work and finished it within a decade, laying the groundwork of a railroad the length of a continent and organizing a colony which is healthy and prosperous, and as large as Germany plus the old empire of Austria-Hungary. It now bears his name.

There was never another man in Africa so purely the man of brains as he. Rhodes demonstrated that even savages can be brought under control by the use of brains. He learned the languages of many tribes and bargained with them. Stanley and Peters wrote well. Rhodes talked.

Like a Roman, he was an orator, but of modern type. He persuaded people, brought everyone to the point at which he could be used. Not by deception, but by suggestion. ‘To be fair with you,’ he began when he wanted to convince some one, and that was a kind of frankness which no one had expected. He knew that every man has his price – he merely asked how much.

People, corporations, or governments – he never quar-

RHODES

relled with them, he persuaded them. He was an actor; after he had spoken at a conference, he knew how to take his seat with firm emphasis, as though to say, 'What objection could possibly be raised!'

During the revolt of the Matabele, he went into the stony wilderness of the Matoppo Hills with three companions, all of them without arms. He waited for weeks until the natives came, then he showed them that he was defenceless. They were astonished. He asked them what were their grievances. They gained confidence and told him. He promised them help. This parley lasted for five hours. And as they were leaving, he said, as though it were an afterthought: 'Now, for the future is it peace or is it war?' Then they laid down their sticks in front of him, as a symbol of surrendered arms. The uprising was over, and the Matabele were his friends. Armed blockheads, subdued by sheer brains. When he withdrew, he characterized the episode to one of his companions as 'one of the scenes which make life worth living.'

In the same way he bewitched Jameson, the physician. Jameson was healthier, and therefore bolder. He was Rhodes's right-hand man.

Germans, accustomed to be bounded by their own narrow conditions, are surprised when they see a consumptive student from Oxford and a practising physician collaborate to found a colony, succeed each other as prime minister, and then, one having died, the survivor consolidate four states in a Union.

Only one man, old Kruger, refused to be persuaded — and for this he wins our admiration. Had he been tractable, and given the settlers the franchise as Rhodes insisted, there would have been no war. But the old man

GENIUS AND CHARACTER

refused, thus becoming the instrument of a vast historic process.

Like a Roman, Rhodes knew all that he needed to know, and no more. His library contained copious information about Africa and colonization. Naturally he was a Darwinian. He despised all abstract discussion. When the conversation took a turn towards metaphysics, he yawned.

Like a Roman, he considered the useful and the beautiful synonymous. He himself designed the plans for a public bath in Kimberley, a lion house in his park, and a high school in Capetown, guided in each instance by the use to which the structure was to be put. Like a Roman, he was a grandiose protector of the arts, and near his own house he built a 'poet's cottage' – where, by the way, Kipling spent many months. He allowed the public free access to his gardens, often retreating to his bedroom on Sundays. He assisted the farmers generously.

He had in his library modern biographies of all the Roman emperors. Also there were long rows of volumes on the emperors written by Latin authors. These were set up in English especially for him, from originals hitherto untranslated.

He loved maps. In all the rooms of Groote Schur, his country house, he had hung maps of Africa which could be let down on silk cords. These maps were a source of inspiration to him: they started him dreaming and planning. When his friends in Capetown were bored of a summer evening, they went after Rhodes and brought him to his maps. In pursuing one idea, he said, you came upon another; when you got to the Zambezi, you were already at Tanganyika.

Like a Roman, he could recognize no political boundaries.

R HODES

The governor had said: 'I think you should be satisfied with the Zambezi as a boundary.' Rhodes answered: 'Let us take a piece of note-paper and let us measure from the Block House at Capetown to the Vaal River; that is the individual effort of the people. Now let us measure what you have done in your temporary existence, and then we will finish up by measuring my imaginings.' The whole idea of the Cape-to-Cairo railway was pure imperialism. He called it, in the words of one of his adherents, the 'vertebræ and spinal cord which would direct, consolidate, and give life to the numerous systems that would eventually connect the vast central high-road with the seas.'

Like a Roman, he thought that the power of his people was unlimited. Justice, Liberty, and Peace – by his code – were the highest products of evolution, and so, if a God existed, His noblest attributes. The English-speaking race was the type of race which did then, and was likely to continue to do in the future, the most practical, effective work 'to establish Justice, to promote Liberty, and to insure Peace over the widest possible area of the planet.' Wherefore: 'If there be a God, then what he would like me to do is to paint as much of the map of Africa British red as possible, and to do what I can elsewhere to promote the unity and extend the influence of the English-speaking race.' This atheist becomes positively religious when thinking of the empire.

With the solemnity of a Roman, he questioned one of his engineers as to whether the spray from the Victoria Falls would ever splash the train.

'That would depend,' was the reply, 'on the way the wind was blowing.'

'But if it blew the right way, would it?'

GENIUS AND CHARACTER

'Certainly it might, and probably would,' was the reply.
'Oh, that is delightful,' he exclaimed.

His friend has spoken of 'storms of passion' which gathered about his mouth and twisted it 'into unlovely shapes.' But did Rhodes have passions? Towards the end of his life he drank a great deal, because he was suffering. And if he also drank before this, what of it? It was the usual thing in his environment. At times he was interested in women, but these occasions were brief and unimportant. On the whole, he lived so much alone that in all South Africa there is hardly a story current which links the name of this much-hated man with a woman.

His house is a man's house. Everything is sombre, substantial, and wainscotted. Nothing is light, graceful, or pretty. A certain sentimental self-consciousness led him to put in his room the table and chair of Van Riebeeck, the popular old governor — and the seal of Lobengula lies on his table.

But he did not even have the passion of the curio-collector. The Phœnician hawk which was unearthed in Rhodesia is kept under glass. By way of ornament, the theme is repeated in wood throughout the structure. A few hunting trophies — otherwise the house, though rich and comfortable, is almost bare.

In his will he specified that this house should be the seat of the prime minister of the Union of South Africa, a union which did not exist at the time of his death but which he had talked of twenty years before its birth. By the irony of fate, eight years after his death the Union did become a reality, and the premier did live in Rhodes's house — and the premier was a Boer.

RHODES

Yes, this Roman had one passion – Napoleon. He seldom spoke of him, but a hundred documents and biographies lie on his shelves, well thumbed, set in no Empire book-case. In his bedroom there stands a statue of General Bonaparte; above his bed hangs an engraving of the emperor crowning himself. ‘Have a care you are not too much of a Cæsar!’ Marcus Aurelius warns near by. At times he speaks in the Napoleonic style: ‘It is inevitable fate,’ he said, speaking of Central Africa, ‘that all this should be changed; and I should like to be the agent of fate.’

His own inconsiderateness and lack of passion made him forget that others felt differently about things. An Austrian captain, who once took him down to the Cape on a specially chartered ship, told me how Rhodes found him one day on deck looking very depressed.

‘What is the matter, Captain?’

‘Yesterday in Mozambique, no news of my family!’

Thereupon Rhodes looked him straight in the eyes and exclaimed with a mixture of scorn and anger, ‘Captain, you are a babyl!’ Captain was over fifty.

His enterprises were his passions – his two enterprises. There hangs in his house a flag composed of two sections: above, is the crescent of Egypt; below, the springbok of South Africa – and laid across the two is the Union Jack. That is the railway.

He devoted half his fortune to this railway. He carried it as far as Salisbury and Victoria Falls – fifteen hundred miles. Before the war it was in process of construction as far as Tanganyika, which is crossed on ferries. From Cairo it already reached by rail and ship southward to Lake Albert. All that was lacking was the section between Lakes Albert and the Tanganyika, a stretch of three hundred and

GENIUS AND CHARACTER

seventy miles. Meanwhile, it is already possible to go by rail and boat — though not without some difficulty — from the Cape to Cairo.

The unfinished section had to traverse a few hundred miles of Belgian or German territory. That irritated Rhodes. He visited the emperor — dressed in the famous summer suit which the Germans took as a show of arrogance. He asked the emperor for this strip of land which he needed for his railway. But he did not offer enough in return, and the plan fell through.

It is preposterous to compare the Cape-to-Cairo railway with the Siberian railway. The latter cuts across an inland country, the former will have junctions all along its length, for Africa is after all an island and a very regular island. The railroad is not being constructed to provide a land route in place of a sea route. For by land it would require at least the seventeen days now necessary to carry the English mail from Southampton to Capetown. Its extraordinary commercial importance lies in the fact that it will tap the interior. Rhodes imagined England extending the whole length of Africa. Soon, by reason of the railroad, this will be a fact.

His second and greater enterprise he loved so much that he even built his house facing the 'hinterland.' From his windows in Capetown he could not see the ocean. There was nothing on the ocean for him.

The magnates, of course, did not understand him in the least. Old Beit found it absurd of Rhodes to want a colony, but was perfectly willing to let him have one if he insisted.

On Rhodes's behalf, Jameson led north the five hundred

RHODES

men who set out to take over what is now Rhodesia. They were not soldiers, but prospectors, farmers, and adventurers. Jameson negotiated the first treaty with the sultan Lobengula. Then the British Government issued to Rhodes a charter for a prospective organization which is now briefly designated as the Chartered Company.

In his house, under glass, hangs the escutcheon of the first British Chartered Company. I read there:

MERCHANT ADVENTURERS 1896

Rhodes's company, organized with a capital of one hundred and twenty millions, has never paid dividends; but it has suppressed for England, without any assistance from England, two native uprisings.

In the famous night-session, during which Rhodes brought about the fusion of all the diamond mines, he compelled Barnato, his only rival in Kimberley, to allow the excess profits of the mining company above a certain per cent. to be paid over to the Chartered Company. How great must his power of persuasion have been when in exchange for a seat in parliament he could force this concession from a vain man to whom it must have seemed absurd. Shall I take these millions which belong to me and pour them into an unknown territory that pays no dividends? Thus, roughly, ran Barnato's thoughts.

Those years marked the preparation for political catastrophe. The English in the Transvaal demanded rights that were refused them. Everything was Boer, except the gold in the mines. Whereas no one could induce old Kruger to grant the English the prerogatives of citizenship, he commandeered them for service in the suppression of local

GENIUS AND CHARACTER

uprisings. A 'reform committee' of financiers fanned the fire in Johannesburg: all the English were for a bold coup. All this had a pronounced effect on the new colony of Rhodesia.

Rhodes was both prime minister of the English Cape Colony and director of the Rhodesian Company. These two important offices were linked all the more effectively by the fact that the same vigorous personality managed them both. They were the symbols of both his commercial and his political interests, the symbols one might say of his general and personal ambitions, his nationalism and his passion. This symbolic duality was the cause of his downfall.

He knew of everything. Despatches which were later brought before the House of Commons show that he was in agreement with Chamberlain on the matter of rebellion. He advised the committee, although as an English minister he dared not take any official cognizance of their meetings, and above all dared not be present in person. While the English farmers were gathering under the leadership of his friend Jameson to attack Johannesburg by surprise and force concessions from the Boers, Rhodes, who was the guiding spirit of the enterprise, was officiating as English minister at the Cape hundreds of miles away.

The reform committee did not do its work well. The English in Johannesburg had few weapons, and even these few were not properly distributed. When Jameson suddenly appeared before the city with eight hundred men from Rhodesia, armed with maxims and cannon, only a small troop came out to his assistance. But the Boers brought cannon from Pretoria. Jameson surrendered and was sentenced to death along with the leaders of the committee. But he was merely imprisoned in London for a short time,

R H O D E S

while the magnates purchased their freedom by the payment of £2500 apiece!

Jameson loyally took all the blame upon himself, but Rhodes had lost, for Chamberlain thought: Had it succeeded, everyone would have excused it!

Merchant adventurers, 1896.

Since the rebellion was a failure, Rhodes lost both his ministerial portfolio and the directorship of his company. The government restricted the privileges of the company, and appointed its own commissioners.

Now after his defeat Rhodes became really great. He went back to work in the north. He interceded in the uprising of the Matabele and made peace with them as we have already described, without weapons and without office. After that he spent a year in the Matoppos, in the heart of his colony. Then, when he went to England to answer the charges against him, his trip to the Cape became a triumphal march led by this defeated genius through South Africa. Like Danton, he faced the government in London with the thought: They won't dare!

The Boer War was not yet ripe. But as his trump card Rhodes could lay before the House the telegram which the German emperor had sent to Kruger; proof of international necessity.

During the South African War he remained in the background, serving merely as an officer at Kimberley. A few weeks before peace was declared he died, still under fifty. This was eight years before the establishment of the Union and surely less than thirty years before the completion of the Cape-Cairo railway.

Rhodes had left instructions that he should be buried in the Matoppos, far up in Rhodesia. His former enemies, the

GENIUS AND CHARACTER

Matabele, cremated him after their custom like a chieftain, slaughtering fifty oxen, dancing their grave dance, their lament piercing the night.

Their leader said: 'Our great chieftain Umsiligazi, the father of our nation, has lain buried here for many years. Now the white chieftain will go to join him.'

His grave is perched on a vast, lonely wilderness of rock. I never saw a grave more befitting an emperor.

After several hours' journey by automobile, one travels on foot up a rough path, over a gigantic rock, and then across a shallow cupola. The rocky surface grows smoother: the syncopation abates, leading us into a different movement, a *maestoso*. We pick our way upwards, now without a path, continuing across the cupola of stone. A few enormous boulders lie at the top of the cupola, black against the light, like fallen thunderclaps. As we mount, the landscape mounts with us, curving away into the infinite.

Words fail. Even if I did not know who lies here, I should feel that this could be no ordinary man, no mere adventurer. The man who dares to bed in such a rock earns our admiration by this one bold thought alone. At the last the way is very steep; a streak in the stone shows the course of the cables by which the black hands lifted the coffin of the man who, in Capetown fifteen hundred miles to the south, selected this very spot, at the crest of the cupola where those boulders rest, peculiarly rounded, their bases worn away by the action of stone upon stone.

The surrounding landscape seems in the African light to stretch away as far in the distance as though seen from the peak of Mont Blanc. The hills of the Matoppos, which are in reality very low, circle about like gigantic mountains.

RHODES

And the barren rock continually suggests the forms of animals. Are not those out yonder like the backs of some prehistoric monsters? And these, off here to the right, like some living creatures, cowering inert? Then of a sudden, in the midst of this glare, we see a lunar landscape: craters and slopes lie about us, curving and contorted. Further beyond, on all sides, the African steppes stretch away until they are lost to sight.

'Here lie the remains of Cecil John Rhodes.'

The gray plate covers a vault which was blasted out of the rock. I put my hand near it, and could feel without touching it the coolness which came from this plate and from the grave beneath. Yet it was glistening in the African sun.

No wife, no son, no garland.

No human being for a hundred miles, no tree. No flora, no fauna. The rock is seldom crossed by the shadow of an eagle.

Like a chieftain he rests here, the son of a London pastor.
So Napoleon might have rested.

W I L S O N

Justice

ON board the *George Washington*, June 28, 1919, towards midnight. The ship is crossing the Atlantic, but is still near the coast. The President, who left Paris this afternoon, on the day of the signing of the Treaty at Versailles, is standing alone at the stern. He is pale and melancholy: sickness and the responsibilities of recent years have weakened the long lines of his formerly athletic body. It is evident now that he is in his sixties. His narrow lips droop heavily and wearily — like boats riding at anchor after a voyage. His hair is almost white. He is looking back towards the distant lights on the French coast, the last sign of this perilous continent. His expression, which had once been gentle and contemplative, seems hardened; it betrays resentment and scorn. He is thinking:

You were victorious, Europe; I return as though in defeat. Soon all America, too, will turn away from me — and I, who held the destinies of entire nations in my hands, will sink back into powerlessness, the laughing-stock of my contemporaries! Why be deceived by one's desires? My new League is, to be sure, one of the main points of the treaty. The League has been founded, and will perhaps some day become what I had hoped it would be. But the new dawn which I wanted to bring to this continent has not yet arisen. All these people are in darkness, as I stand here now in darkness — and there is no unerring rudder to steer them through their seas as this stout ship is being guided!

GENIUS AND CHARACTER

It is the same ship that brought me here. On the December day when we landed, was I sure that my plans would be successful? When I told my friends that I feared the struggle after the war more than I had feared the war itself, my good friend House assured me that everything would be all right, and my wife smiled at me encouragingly. The papers called this ship a new *Santa Maria*, when it had brought us to the train at Brest, prepared for the discovery of a New World within the Old. When we drove through the Champs Elysées, throngs gathered about our carriage, and on the Arc de Triomphe was emblazoned in gold letters: 'Hail to Wilson, the Just.' I became uneasy, and as I turned to beg a glance of encouragement from the companion at my side, I was pierced by the old, gray eagle-eye of Clémenceau, who was sitting behind me and studying me as though he were already seeking out my most vulnerable spot.

Ah, this continent! Though I cannot say that our own is any better. When I think of it, it is hard for me to decide which of the two has done me greater harm.

(He begins pacing back and forth on the promenade deck.)

How will a biographer treat this matter? What would I myself have said, if I were writing Wilson's life as I wrote Washington's? Has any other individual in modern history, without conquest or tyranny, aroused such expectations? For ten days prior to our landing, the pretty lad in the blue uniform was kept running up and down the steps to the wireless station. In Asia the Armenians called for help; in Russia, the Ukrainians; the Germans sent assurances of their change of heart; the Jews were knocking at the door of their newfatherland; Persians complained against the oppression of the British; the Koreans were resisting the Japanese; Alba-

WILSON

nians, Chinese — all were pleading for justice. Every one was begging for help against every one else — and it was as though millions of sufferers depended upon me alone, for I had found the one word that could fit all their individual desires, I had found a universal formula to encompass what each demanded singly. America, Europe felt, does not expect to profit by this peace, though America alone has made it possible; America has not intervened to procure material advantages for herself, but to restore satisfactory order.

And now who is satisfied? Not even the crowd that shouted at noon to-day among the playing fountains of the park at Versailles. They shouted merely because they wanted to shout — they were merely drunk at being relieved of their suspense. They shouted at us as we — how do you say it? — we 'Big Four' were coming through the portal of the *Roi Soleil*, which is neither sunny nor kingly. Sonnino, next to me, looked pale and gloomy. Clémenceau, who got most of the glory, was not enjoying it. He was smiling, but I could see that he was thinking of Tardieu's article in the morning, and of the wave of public feeling which might turn against him at any moment. Lloyd George alone was laughing, laughing with two sound rows of teeth — and he shook his seductive locks, this sly old fox, as though he believed everything that he wanted the people to believe. But it was a sorry lie, and for a moment I thought of the poor German emissaries: they were after all the only two men in Paris who had no future disillusionment in store for them. . . . How did it all happen?

(He enters the open door of the saloon and steps up to the life-sized portrait of Washington.)

If I only knew what this silent man thinks of my mission!

GENIUS AND CHARACTER

He was kindly and wise, and he was in the thick of the battle — yet in the end he was happy, and no other name eclipses his in the eyes of his people! He knows his people and their weaknesses. He would be just; he would be the only man before whom I could lay my case. Well, George Washington, why are you smiling there in your golden frame? I am too little of a Don Juan to invite you as my guest. But if you are minded at this ghostly hour to have a conversation with me, I am perfectly willing — and I am ready to go as far as you like!

Washington (steps out of the frame): How do you do, Mr. Wilson! Here I am.

Wilson: Welcome on board your own ship! Have a seat, Mr. Washington. Unfortunately, I cannot offer you anything. The kitchen is closed, and alcohol is now prohibited.

Washington (slender, elegant, bold, brown-skinned; is wearing a heavily decorated and beautifully braided general's uniform, with lace at the collar. He looks sprightly, and almost gay. His loose gray hair flutters as the vigorous movements of his head punctuate his speech, which is masculine and shows the social ease of cosmopolitan breeding. His light blue eyes rest benevolently on the pale, disillusioned features of Wilson, who peers through his eyeglasses with intensity, and at times with an expression of pleading, at his first and greatest predecessor): Don't go to any trouble. I had much to put up with in my day.

Wilson: Yes, to be sure, soldiers never escape that. When I see you so lifelike before me in your beautiful uniform, I almost forget that you were ever a politician.

Washington: I should be very sorry if my outfit distressed you on this day of peace. But unfortunately I am no longer in a position to change it. It is the same one that I wore

WILSON

when I re-entered New York one dark November day after eight years of war. Be thankful, Mr. Wilson, that you got off with two years. During the whole time, I never once saw my home on the beautiful Potomac.

Wilson: I love Mount Vernon — and not merely because we too come from Virginia. But principally because I can feel there the noble breadth of your life in the country, and I can understand how such active management of his estates would prepare a nobleman for national administration. Many times I have envied you this.

Washington: And I have envied you the humanistic quiet of your beautiful university. There one can find repose, and has an opportunity to study the political systems of other peoples and to profit by the mistakes of one's predecessors.

Wilson: We have always looked up to you with unconditional respect.

Washington: And you have chosen to write of me in the same way. I am much obliged. When a man has been dead for a hundred years, people want him to be canonized. They are entitled to idealizations. I have noticed with satisfaction how you have tried to convert our old Puritanical Constitution into a — a more Cæsarian one.

Wilson: Behind your polite smile, you seem to be making sport of me when you say that, Mr. Washington!

Washington: Not at all, Mr. Wilson! Only I thought that you wanted to exchange confidences with me — or did I not hear you correctly?

Wilson: Then you will not hold it against us if we attempted to metamorphose gradually the ideal republic which your generation founded a hundred years ago as colonials and nobles, but which must now be adapted to the needs of a population of one hundred million. If we tried to

GENIUS AND CHARACTER

centralize the power into the hands of fewer men, we have in recompense increased their responsibility. My ideal would be a statesman who was tribune of the people and dictator simultaneously.

Washington: You have combated the corrupt tactics by which your financiers are trying to undermine the health of our state. That requires courage — and for this work please let one of the founders of the state take you by the hand.

Wilson: On such a heart-rending day as to-day, your encouragement is invaluable. Often during the war I asked myself: How would Washington have acted?

Washington: I did that, too, as a spectator. At the outset when, instead of obeying your English blood, you compelled yourself to maintain neutrality, you undoubtedly chose the only way of avoiding a civil war. For as you once said, we are not a people, we are the makings of a people. Furthermore, you had to gain time — and you needed an army before you could attack. Perhaps you could have increased the national army even sooner —

Wilson: Impossible! No one wanted to become a soldier, not even in a war against Mexico! The time when people thought first of weapons and later of money and business was already coming to an end in your era; and Lincoln also had a great deal of trouble in recruiting his men.

Washington: I know it only too well! My mercenaries came when they wanted, and left as soon as I failed to pay. Yet I would never have secured peace without the aid of the mailed fist — and I made the profoundest discovery of my life when I found that one cannot enforce peaceful political ideals without recourse to arms. You are smiling, Mr. Wilson? And perhaps you are thinking of that Prussian baron whom

WILSON

I borrowed from King Frederick in order that I might school our young democracy with the help of this old *Junker*?

Wilson: Am I to assume that you approve of those precise military forces which we set out to annihilate?

Washington: I am glad that it is over with, for I was always a republican, and I was never more dreadfully shocked in my life than when a certain faction during the war proposed that I be given the title of king. But although I never attempted wars of conquest, and was content when we had gathered together our thirteen lambkins, yet I was always decidedly in favour of preparedness; and during my last years, when my strength was waning, it was not without reason that I placed such hope in a new army.

Wilson: You are to be envied!

Washington: You, a pacifist, find that enviable?

Wilson: To be one's own general, and thus be able to apply this atrocious power at the exact point where it is needed!

Washington (laughing): Of course it is atrocious! I too would rather survey the land in peace, as I once did, than traverse it in war — and no negro was ever scourged on my estate. But without war, by purely ideal demands, we should never have gained freedom — and we should have acquired no greater unity than a people ever does acquire by peaceful means. The unarmed are looked upon as weaklings. As to whether it is possible to pull through to-day with an idea alone, you are a better judge of that than a man in so old-fashioned a uniform as mine.

Wilson: An idea, Mr. Washington? Of course, at the beginning, after the Germans sank the *Lusitania*, I tried to quiet our citizens with an idea when they were crying for vengeance. A nation, I maintained, could be so much in the

GENIUS AND CHARACTER

right that it need not resort to force in order to gain its point. And although, as you have said, my English blood – and likewise my upbringing as a pastor's son and my education as a professor – made me revolt against the despotism of that militaristic state, I still resisted the pressure of war with all my strength. For when a nation is not bound together by the tie of blood, when two factions, each of them numbering millions, are living and working side by side, neutrality is the only course, regardless of our desires. Would you as a statesman have acted differently?

Washington: I have admired the calm with which you exposed yourself to the charge of cowardice and even preferred to sacrifice Bryan rather than give in. My reservations, if I may call them such, come at a much later date. And the national army, which I was the first to consolidate in a modest way, you have expanded to enormous proportions, giving it its first voyage and its first victory overseas.

Wilson: You are being polite, General: If I happened to have the rank of Commander-in-Chief, that was merely because your Constitution imposes this office upon me, however painful it may be to a civilian. But as you know, I was not victorious in the way that you were; I was merely instrumental in the victory of others. Meanwhile, you are wondering how one can at last be driven to war and still advocate a peace without victory? You marvel that during my campaign in 1916 I stumped for peace while the halls in which I spoke were guarded by the military? In a word, you, like my opponents, are dissatisfied that I wished to reward a victorious country with nothing but an idea instead of securing money and privileges in exchange for its sacrifices!

Washington: I have nothing to do with your opponents.

WILSON

They wanted you out, and to get you out they slandered you. But although I too would probably have prosecuted the war, I have never quite understood your own reasons for doing so.

Wilson (gesticulating more vigorously): Behind me was an unsure country, shaken by conflicting emotions, and repeatedly aroused by the stupid and insane acts of the German navy; and in front of me was an indignant Congress which shouted for war at first, but later grew frightened at its own uproar. You know these difficulties —

Washington (smiling): This institution, which we established, was abusing me even in my old age, when a marble statue of me was already standing in the public square. The facts of history develop a kindly patina, until the nation and its heroes are thought to have been in perfect accord. As a matter of fact, every statesman has considered his own nation ungrateful. You, as a student of Kant and Rousseau, must have been completely disorganized by the turmoil of war.

Wilson: I was not! You are wrong, Mr. Washington! There is not a single word of pacifism in any of my books! In contradistinction to Kant, my way to peace is by means of protections and punishments. My League guards right with might. It was for this reason that I could call it the aim of America before we entered the conflict! For it was only in this way, by showing the world our growing preparedness, that we could escape the odium of weakness or cowardice when we counselled arbitration. Otherwise we should have been in the gruesomely comic situation of missionaries who, when under attack, merely cry out the name of their God, as though He were minded to intercede.

Washington: Perhaps He is. Cannon are necessary merely in case that He is not.

GENIUS AND CHARACTER

Wilson: Since I was by no means sure of Him, I built cannon and ships.

Washington: You are not — a believer, Mr. Wilson?

Wilson: I — believe in the progress of reason.

Washington: In our day, before making decisions, we prayed and fasted.

Wilson: I do not fast, but I do not shoot either.

Washington (smiling): *Pas trop mal pour le lendemain de Versailles!* You were speaking of the League?

Wilson: The masses were waiting for a slogan. You know the feeling: when they look at you questioningly, attentively waiting for the right word. Prussia's tyrannical policies were looked upon everywhere as an obstacle to peace. In order to suppress them, we had to destroy all possibility of their recurrence. It was necessary that all nations be compelled to accept peace. That was the aim of the first League for which, long before we entered the war, I became the spokesman, making its principles popular enough to awaken a dream in the hearts of a hundred million people and to form an ideal in their minds. When I first proclaimed the principles of the League, I did so to make the people ripe for war. While I was pointing to eternal peace in the clouds, I was asking Congress for troops and ammunition — and yet no one accused me of inconsistency. The whole country, down to the last cowboy in Texas, understands me — for we are all living in a League of Nations.

Washington: And what did this cowboy think of Europe?

Wilson: Washington, he thought, founded the first League of Nations with thirteen states; now we are forty-eight and still do not war among ourselves. Why not force upon Europe, with its endless broils, a similar kind of unity! For he knew nothing of all this palaver about the divergent

WILSON

historical development which each state on this small continent has behind it — and thus nothing short of indolence or cowardice could prevent him from applying such principles. And in our own case, are not some states more jealous than others of their 'historic conditions'? Did you not have nearly as much trouble with South Carolina as Lincoln did? And could one really go so far as to assert that because the different peoples of Europe are territorially segregated, it is harder to unite the states of Europe than the states of America, where the different peoples intermingle? A tenement with a hundred rooms may house twenty different families which do not even know one another. Yet they can live peaceably under one roof so long as each family has its own apartments independent of the others.

Washington: On our slave plantations there was continual trouble. I have often thought of that in considering these European peoples, who are mostly in subjection. You are quite right.

Wilson (excitedly): And yet, from the light in your eyes, I suspect that you have an objection to make.

Washington (smiling): I have two, in fact — and I shall state them. Your basic idea was good, and will prove practicable. If I remember correctly, we once wrote something similar in our statutory laws — although I have not had occasion to re-examine them for quite a while —

Wilson: 'That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or abolish it.' — Proclaimed more than ten years before the great revolution in France — and every child in America to-day knows it by heart, 'We, the people of the

GENIUS AND CHARACTER

United States, et cetera . . . do ordain and establish this Constitution for the United States of America.' What have I done but lower the anchor of our ship of freedom in the seas of Europe! Did not our best minds, Emerson and Whitman, preach and sing the same thing? I did not deserve the credit for a new thought, nor the discredit of pure ideology, when I wrote as the cornerstone of the new peace the proposition that government should be only by consent of the governed. That is older than America: we were merely the first to make it a reality.

Washington: And we all applauded you when you cited one after another the views of the founders of this state: Hamilton, Jefferson, the two Adamses, and also myself. But —

Wilson: But?

Washington: But I suspect that you aroused your opponents by claiming that America, with its enormous resources, wanted to be the servant of nations, and not their mistress. When you made this moral exhortation, did you not have in mind the Americans of my time rather than of yours — and further, were you not seeing them with the patina of history upon them? When our armies took the memorable step across the gangplank to fight and bleed in Europe, their desire to help Europe was a minor aspect of their psychology. Aside from their love of adventure in general, they were impelled primarily by a feeling of rage against a ruler in whose name their non-combatant kin had been sent to the bottom of the sea. And if our brave lads did set out to annihilate the German concept of power, which was symbolized in the military helmet, in your zeal you have probably overlooked the fact that although the Germans were probably the most heavily armed nation in Europe, they were not the

WILSON

sole advocates of militarism; and in combating an evil principle you were forced to accept the assistance of allies who were not governed by over pure principles themselves. I always loved France, yet in later years I drilled a new army as a protection against her – although I patched matters up with her satisfactorily before the close of my life. It had to do with young General Bonaparte; and the thought of this great soldier – if you will pardon me – is very appealing to me.

Wilson: France! Do you see those last fading lights there in the East, just beneath the constellation of Aquila? I will never set foot again upon that coast, with its vengefulness, its craftiness, its timidity, and its greed!

Washington: Of course you were deceived; and if we compare the peace terms which you signed to-day with the fourteen points which your allies had pledged themselves to accept as the basis of negotiations, we will be painfully reminded of that scrap of paper by which the German unmasked himself with such drastic consequences in 1914. Except that perhaps some of these points were so abstractly worded that they could be easily circumvented. In times of need, in times of fear and suffering, people make extravagant promises which they honestly mean to keep. You remember the 'earthquake love' which broke out at the time of the fire in San Francisco? People planned to build an ideal city, but within a month all this Christianity was forgotten, and every one was busied with his own affairs. For this reason perhaps it would have been advisable when terms were being agreed upon, if the powers had not only declared themselves against secret diplomacy, but had specifically abrogated all the secret treaties in which the new allies had made one another all sorts of pleasant promises.

GENIUS AND CHARACTER

Wilson: At Mount Vernon, on the threshold of your venerated home, we tried to make it certain once again — as was fitting on the anniversary of our national independence — that we are the guardians of the old idealism. Earlier I had proclaimed peace without victory, in order to prevent the collapse of Germany; but by now the Germans had become so unreasonable that my abstract principle was more difficult to maintain. Yet I still believed that our own position was unambiguous, still believed that America wanted nothing for herself; I thought that we still held to the terms of our intervention. In any case, we always called ourselves an associated power, in order to keep a freer hand. But when I announced to the world that there would be no more secret treaties, this was also intended as a warning to our allies. Do you know, Mr. Washington, that at this time Lansing had no precise knowledge of the London agreement? Will you believe that as Secretary of State he was kept in the dark concerning compacts which were later to form the general basis of the peace? Thus the blame cannot be laid to Lansing, but to our defective diplomacy, which is even worse in its operations than that of Europe. For our practice of recalling our foreign representatives every few years, just when they become familiar with conditions abroad, is one of the major shortcomings of our system.

Washington: Quite so. But could you not, on the basis of your fourteen points, have attacked the London agreement in Paris?

Wilson: I declared it null and void! But consider the uproar it caused. Our agreements were made prior to yours! — cried Italians, Rumanians, Japanese, and half a dozen others. And the so-called major powers, the same men, or the replicas of those men, who had signed this treaty three or four

WILSON

years ago, reminded me of their oaths pledging them to secrecy. And they pointed to Trotsky's scandalous publication of Russia's secret treaties. Trotsky was thoroughly in the right, I said, when he exposed those predatory compacts before the whole world. But each day I became more deeply entangled in the web of secret alliances; each week they got a stronger hold upon me, until they threatened to stifle me. By the time I had been in Paris a month, I had found pitiless corroboration of all my forebodings during the voyage over. I had come along to state the terms of a new order – and no one would assist me, not a single one of those people who had greeted me like a god! Thus it became a struggle.

Washington: We observed with satisfaction the departure of the Italians. We decided that you were going to establish one of your points in the matter of Fiume.

Wilson: That is how it looked from the outside. But if you only knew what took place behind the double doors of the council chamber! Later, I shall write of it. Even after our intervention, even in the course of 1918, even during the conference itself, these forbidden treaties were being extended. England had made sure of her rights in Persia and Turkey; Italy had been won over solely by the promise of Dalmatia; Rumania, in addition to other morsels, was expecting the Banat, a fact which, furthermore, had to be kept secret from Serbia. Oh, if you had only been present at these meetings, and seen Bratiano and Vesnitch shouting at each other on one side of the table, with Clémenceau and Pichon trying to calm them on the other, and all of them piling lie upon lie! With Japanese unctuousness, the Baron Makino called such treaties an 'exchange of views,' while getting for himself the guarantee that the islands north of the equator would go to Japan. Otherwise he would not have produced

GENIUS AND CHARACTER

his submarines. When they were cutting up Turkey, some spoke of 'arrangements.' And while I was sitting there with my well-known point concerning Turkey, some Arab chief-tain to whom England gave the title of King was flourishing his account of what the Allies owed him. The one idea of every single minister was to bring home for his voters a piece of land which would look very pretty on the maps in the show-windows — or at the very least he hoped for a mine or a pipeline.

Washington: The spirit of peace! Then it was practically impossible to make the conferences open to all — as you provide for in your scheme for the League — so that the lesser states might be able to form a block in opposition to the major states?

Wilson: That was decidedly impossible, President! Though they were allies, they hated one another! France, which had formerly detested the Prussian Clausewitz, now adopted his theory that peace is the continuation of war. I on the contrary wanted scientific inquiry to form the basis of all transactions. I advocated frankness and exactness — but all the others were for strategy and diplomacy. They wanted the old method: I wanted a new spirit.

Washington: And that is the point, Mr. Wilson! A new spirit! You know Lincoln's life better than I; and you are aware that this great practical mind, as a leader of genuine Pharisees, was only able to conduct the war against the South by making it a war against cotton instead of a war on behalf of the slaves. You know that he permitted slave-breeding in the border states, and disapproved of his generals' method of raising troops by offering freedom to runaway slaves, so that the real opponents of slavery opposed his re-election. By this circuitous route Lincoln fulfilled a political ideal, created a

WILSON

new spirit – whereas this could not have been done through sheer goodness of heart. Is it possible, when such principles as yours have been suddenly proclaimed, that the corresponding spirit should arise forthwith to meet them?

Wilson: Did Washington do any differently? At one stroke you compelled the uncultivated populations of several crude states to become citizens of a new order! The question is like the question of marriage: must love exist at the start, or can it develop afterwards?

Washington: If it is to develop afterwards, it will do so more readily among crude and uncultivated people than among refined ones. For that reason we found it easier to create a new spirit in our era than it would be in yours. Such ages of scientific method, as you call them, are much too discreet. Well, did they at least accept the method?

Wilson: The first time I proposed sending experts into one of the contended areas, do you know what Orlando, the so-called champion of freedom from the South of Italy, exclaimed? ‘If we did that, we should be setting ourselves up as judges. We must appeal directly to the people concerned!’ That is my own opinion, I cried. And on another occasion, when England and France were wrangling over the boundaries of their so-called ‘spheres of influence’ in Asia Minor, I asked to the dismay of every one: Do the gentlemen know whether these spheres of influence are agreeable to the natives?

Washington (laughing): I would have given my past life to have been there! It must have been a show for a dramatic poet, or for the immortal gods themselves! But how did the gentlemen act at such times?

Wilson: It depended on the person and the situation. Clémenceau would point to photographs of the devastated

GENIUS AND CHARACTER

regions or to his statistics of ravished women. Once, in arguing about the Rhine border, he told me to my face: 'You are pro-German.' Some time later, when I had calmed myself by a ride in the Bois, and had begun expounding my principles again, he gripped my two hands and said: 'You are a great and good man!' And that was the way he felt at the moment; for there is something feminine about him – and whereas he has been called a tiger, he might better be called a tigress who is protecting her young. Resourceful and highly trained in everything that had to do with politics, he was swayed by a truly passionate love for his country. But when he was not getting his way, he would set the press against me, as I learn from a document which reached me through certain channels and which I have on board here in my large chest full of such papers. But when he threatened to resign during the crisis in April, I capitulated, for I knew that he would be succeeded by Tardieu or Poincaré, both of whom were accusing him of laxity.

Washington: And Lloyd George?

Wilson: He acted with incredible elasticity, contriving as speaker and strategist to ally himself with every camp. He accepted 'in principle' everything that I advocated, and then challenged every particular instance. Or he would merely shift his vocabulary. When I refused to hand over a piece of Turkey to the Italians, he asked himself forthwith, 'But what is Africa for?' – and suggested that 'indemnities' be paid for refusing a claim which was in itself unjust. I am not certain whether the Italians deceived him more during these six months than he deceived them, or vice versa, but I incline to believe the latter. He was always crafty enough to act as though he saw no breach between us – and often when he did back me it was owing purely to his distrust of France.

WILSON

But when I fell sick and everything was at stake, he abandoned me forthwith — and the only way I could frighten him was to send a cable ordering this ship back to France. For he really was afraid. First, he was afraid of his constituents, to whom he had made too many promises; and he was afraid of the Germans, since they might refuse to sign after all. Yes, they were superior to me in eighteenth-century tactics — in intrigue, corruption, and espionage. I never felt this more strongly than when I lay sick and watched the sentinel walking to and fro in the sparse little garden in front of my window. ‘You are a prisoner!’ I thought, and then listened again to the sounds of the consultation in the adjoining room, until Colonel House would come in to ask my opinion on some important subject.

Washington: Mrs. Wilson always gave you advice?

Wilson (emphatically): Always! Did you not have similar assistance in your day?

Washington (hesitating): I — hardly ever had occasion to call on my wife, in war or in peace.

Wilson: Do you consider such influences harmful, Mr. Washington?

Washington: I would not go so far as that. But — in the last analysis, women are women, and are highly susceptible to the influence of environment.

Wilson: We all were! Seven and a half million corpses calling from the earth for vengeance; twenty million cripples; four years of murder, rapine, destitution, and lawlessness — and this had created a psychosis which could not be healed within a few scant months. Balfour was perhaps the only man who had intelligence, calmness, and humour enough to remain composed and reasonable — but he was a sceptic, and I needed men who had faith.

GENIUS AND CHARACTER

Washington: Or men who had power. As I listen to you this warm night out here on the water, and see you standing before me pale, feverish, and disillusioned after your struggles, I am more convinced than ever that a pure and simple world-peace in the grand style can only be established at the point of a victorious sword. You had slain one dragon, but the other still breathed out poison and hate. And your one big mistake was in your failure to recognize the mighty foe in peace who stood beside your mighty foe in war and who was your ally in name only. Heretofore every true benefit to mankind has been imposed upon them by force. I forced the acceptance of national unity; Lincoln forced the emancipation of the slaves, a great many of whom had no desire to be freed. Perhaps your military power was not great enough to back your League and your programme of disarmament.

Wilson: The army! That was the worst difficulty I had to face in the whole issue. Even before I landed on this coast, the military party had defeated me. Before I could get here they had stretched the terms of the armistice far beyond measures of precaution and had rapidly occupied whole provinces. Now, when the principal danger was over, and things were going along smoothly, why should these influential gentlemen quietly retire? If only as a matter of self-preservation, they despised my ideas, since these ideas interfered with their profession. But since they were continually trying to stir up new wars, half my strength was consumed in trying to frustrate these new schemes. An English general erected a White government in Western Russia; an Italian, on his own initiative, began advancing in the Adriatic and in Asia Minor; even an American led the Czechs in the coal districts; every week brought some new advice from the general staff proving that Central Europe could only be saved by a new war.

WILSON

Washington: And Foch? There's a man whose hand I should like to shakel Is it true that he goes to mass every morning?

Wilson: If he does, he receives no divine inspiration there. For this great army leader is as low-visioned as any Prussian general. When he wanted to lead the Americans into Poland for use against the Bolsheviks, the favourite bugbear of the militarists, I interfered and said openly in the conference that the military party had been responsible for the stupidities of 1815 and 1870. Despite their undeniable bravery, these men have such an intense fear of Germany that they were even willing to renounce some reparations in the interests of safety. 'The German Rhine must be France's battle-cry,' said the Marshal. He called the Rhine 'a prominent campaign base for counter-offensives' which he could not dispense with; and he literally spoke of the League as a 'permanent military alliance between the three nations and America.' Consider how I felt when they were saying things like that! They blocked every attempt to assist Germany; and when we did manage to hold the Marshal in check at Paris, his ilk in Budapest and Vienna were playing the same game, and by their advance upon Hungary created the Red episode there purely in order to suppress it.

Washington: When I compare your experiences with my own, it seems better that politicians should become generals, as happened in my case, than that generals should become politicians. The latter condition, which did so much harm in Germany, is now being taken over by the victors, along with other demolished Prussian vices. And so you were left totally without support.

Wilson: My sole allies, the workers of the world, were divided, since I had the peculiar misfortune of being the only

GENIUS AND CHARACTER

man in Paris who fought with equal zest against the militarists and the Bolsheviks. It was a moral solace to open the '*Labour Herald*,' which printed for a solid month in gigantic letters across its first page: 'Don't be wangled, Wilson!' But the people on the streets rallied around me, claiming that I had found the right words to express their longings. When Jaurès' murderer was shamelessly acquitted, the workers of Paris passed in an unending procession through the avenues carrying red banners with the words: 'Down with Clémenceau! Vive Wilson!' At the time I was lying sick in my room — and the incident was quite painful to me as a guest when I heard of it. Fortunately he did not witness the incident either, for he was still suffering from the effects of the anarchist's attempt to assassinate him.

Washington: Strange. I was a soldier for so many years, and escaped without a wound — but the two matadors of the Paris conference lay on their backs, one brought down by a bullet, the other by excitement. Yes, culture has progressed in the last hundred years. You should be glad that you didn't share the fate of Lincoln.

Wilson: That is still a future possibility — for this ship is now bearing me home, and you have mentioned with bitterness the ingratitude of nations.

Washington: You expect to be greeted with a revolver, Mr. Wilson?

Wilson: In Germany there is a legend that the people stabbed the army in the back just as it was on the point of victory. This is untrue, but it is a splendid metaphor, and is derived from a beautiful saga of the Germans. When I first read that, I felt that it applied to me.

Washington: Would that I could deny what you are saying. But what I heard——

WILSON

Wilson: —— is only part of it. In reality, our people, or their representatives, have already sunk the dagger into me! It began in the Senate at the time of the armistice. A President of the United States crossing the water on official business? These men agreed that conditions were bad — and yet I was merely trying to improve them. But no international affiliations! The Monroe Doctrine is in danger! Europe accepted my principles during a period of stress. But America, as soon as she had gained her victory on my terms, flatly repudiated them. The new elections had given the opposition a majority in Congress. Lodge demanded war indemnity from Germany, with a substantial part of it for ourselves. Johnson exclaimed that we should work for the good of America and let mankind take care of itself. Borah opposed the hundred-million-dollar expenditure which Hoover, who is an intelligent and honourable man, required to feed the starving peoples of Europe. During such wrangles as this I embarked. They immediately inaugurated a campaign against the League of Nations. While I was making the discovery in Paris that my allies were my mortal enemies, my own countrymen where banding together in opposition to me. They pointed across at me, immersed in the affairs of Europe, and said: Let the fool go, for there is no one behind him! They tried to pull me two ways. There was nothing for me to do, if I was to rescue my ideas, but to turn back after three months.

Washington: A frightful decision! To leave the battle at its height in order to combat another enemy in the rear!

Wilson: You understand! When I came home, half America was exclaiming: 'He is betraying our national institutions! Washington in his farewell address warned against entangling alliances. For a hundred years America

GENIUS AND CHARACTER

has prospered because we never allowed Europe to meddle in our affairs and we never meddled in the affairs of Europe.' Of course, I answered. And it is because every specific alliance is dangerous that we want a universal League, hoping to widen the Monroe Doctrine into a world doctrine. But they demanded that new clauses be inserted, including the right of withdrawal. The guarantees of French safety, which Clémenceau repudiated as being much too weak, seemed to America much too strong. I was forced to make concessions. I hurried back on this ship to Paris. Do you know how they greeted one member of my party?

Washington: Tell me!

Wilson: '*Bon jour*, your League is certainly dead now!' For as soon as I had gone, they set up their golden calf again. They had renewed the armistice by making fresh demands of the Germans which were most revolting, and had actually made plans for a new congress to follow the signing of peace, when they could discuss the League of Nations and 'other such general topics'! I began the battle again, but my four weeks' absence and the continual allowances I had to make for America weakened my position. And added to that, Lansing! He was sober, timid, conservative – a pure nationalist who was my opponent from the very outset.

Washington: I thought that you had a friend in Colonel House?

Wilson (embarrassed): Such an excellent man – with all the qualities that I lacked. He was good-hearted as only a man from Texas could be; he was a judge of men, and was not ambitious; yet, however confident he was of his ability, he was not strong enough. The news of Trotsky's new army; the Italians' threats of leaving; the desperate desire to make

WILSON

peace as quickly as possible; and besides, certain private distresses—

Washington (evasively): You have been through a great deal, Mr. Wilson. You had to compose your notes of warning to Germany beside the death-bed of your first wife. When the world fails to recognize you, you try to find quiet in your own conscience. You have nothing for which to reproach yourself.

Wilson (springing up): You are wrong! I am almost broken by self-accusations! Do you want to know everything? Even during the war I should have given my attention to the matter of the secret treaties, since Lansing did not! I should have let Lansing go because he opposed national self-determination! I should have been less satisfied with my one-sided manner of thinking — oh, I know what there is to be known about Wilson! — I should have sought the advice of others, and should have received members of the press in Paris! I should not have dared to return! And when I did, travel, I should have gone back and forth in an aircraft, making all the trips in twelve days instead of in thirty! I should not have weakened under the strain: I should have been twenty years younger! Yes, younger! I should have taken into account the *unimaginativeness* of Europe's statesmen, and should have realized that they are not the real representatives of the people, with whom alone I wanted to make arrangements for the new League! And when everything went wrong, I should have left with my party in April despite the charge of desertion, and should have let the whole conference go smash rather than sign that stupid, brutal treaty this noon, in the atrocious Mirror Room of that Roi Soleil who was the one person most suited to stand godfather for these hundreds of articles!

Washington (rising): It is one o'clock. And even though

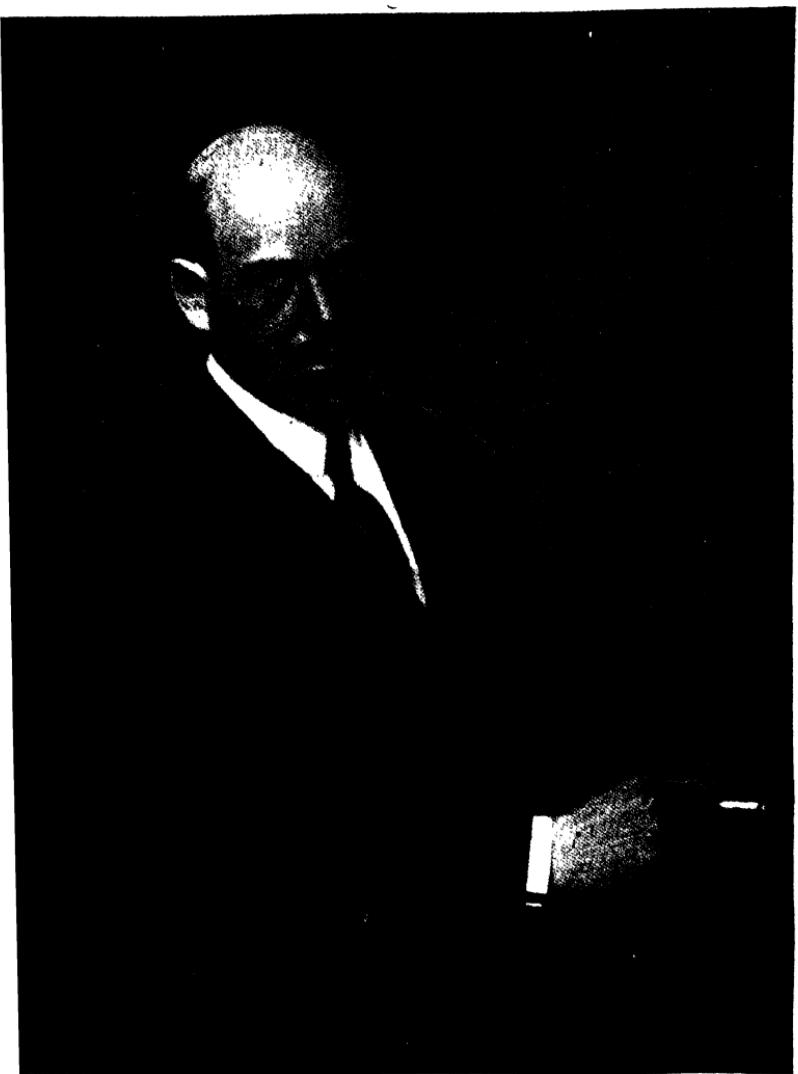
GENIUS AND CHARACTER

the Constitution of the shades is much more realistic and less romantic than people in this world usually imagine, still it is time for me to be getting back in my gold frame. Every one knows his own shortcomings best, but you have gone to the extreme. You judge what you have done from the standpoint of what you wanted to do. We from beyond, who differ from you so slightly, have learned how slow is man's progress towards betterment, and we rejoice at every slight gain. You need not inquire about the sources of my knowledge; but let me match your list with one of my own! I will say nothing at all that you were able to accomplish despite the opposition of Italy and the other states — and I will speak only of Germany, which was after all the main subject of our discussion.

Without your intervention the war with Russia would have been resumed; sooner or later Germany would have become a battlefield, and would probably now look like the north of France. Without you, the Allies would have made the Rhine the boundary of Germany, would have flatly confiscated the Saar and all of Upper Silesia, would have proclaimed the Rhine in revolt and occupied the Ruhr. In a word, they would have dictated a peace after the manner of the Germans at Brest-Litovsk. Without your three years of proclamations and your brave six months of struggle, a League of Nations would never have been established. And even though it is still frail and has not admitted the important enemies of the Allies, it will soon exert a decisive influence upon its members, and within ten years will be strong enough to delay over-hasty actions like those of August 1st until an angry world has grown calm and amenable to reason. You have set up a new code — you alone in this era — alongside the fascinating but dangerous code of the Russians. You have formulated a secular goal, an aim which is at once practical and ideal, a

WILSON

beacon towards which the best minds and the youth of this continent may turn! And in the future, when the United States of Europe becomes a reality, people will call Woodrow Wilson its founder, just as they call me the founder of our 'League,' although I did nothing but take the first steps. For you were the first to convert the dream of poets and philosophers into a political programme and to defend it with physical force. Just wait for one more century, and your grandsons will be astonished! And now go to bed, Mr. Wilson, and have a pleasant sleep!



RATHENAU

Face p. 127

RATHENAU

*A man must be strong enough to mould
the peculiarity of his imperfections into
the perfections of his peculiarities.*

THE door of his imposing house was narrow, so narrow that two people could not enter it at once. The pleasure of companionship and the grace of love were kept from him and from his home. But this curse of loneliness, which nature placed upon him, was responsible for the distinction of his writings and of his acts.

I do not know who may have loved him; he himself loved no one but his mother. Women sought in vain to attract him. And though he may have mustered up a little warmth now and then, at heart he remained alone. Not that he was a stern philosopher who could not smile and who avoided women in the salon. But he admitted no one into the recesses of his soul. The door to this temple, like that of his house, was too narrow.

In this hyperborean field which lay about him, the laws of magnetism ceased to function, as in that other fantastic area about the North Pole. In this thin air only two forces could live and work: intellect and the will to power. And as the waves of these psychic gases, which he was continually absorbing throughout his lifetime, circled about him, all his other impulses — all feelings of kindness, friendliness, and good humour — were more and more thoroughly obstructed. Finally, when he felt that he was totally steeled and

GENIUS AND CHARACTER

impregnable, in order to breathe still thinner air he climbed the Gaurisankar of his dreams – and perished there.

‘To act is easy, to think is hard; to act according to our thoughts is troublesome.’ Few Germans have understood the full import of this only half mystical beginning of Wilhelm Meister’s indenture. And fewer still, among this nation of ‘poets and critics,’ have been able to think and act at once. Rathenau, who was a German politically but not racially, was able to do this. While broadening his palace of knowledge and thought, he worked ceaselessly at the tower of action which he had erected in one corner of the palace. It did not suffice him to know all that this century has to offer, and to encompass the entire thesaurus of the Occident within the confines of a single human brain. He was also ambitious to become skilled in every field of action – and he actually did succeed in mastering everything to which he applied himself.

He knew how to paint portraits, how to design his house and mix the stucco for it, how to construct turbines; he was a judge of wood carvings; he could attack Montaigne, strike a balance, transform factories, write verses, negotiate treaties, and play the Waldstein sonata. He attained, not genius, but a certain degree of expertness which usually made him superior in any one field to a person who had devoted himself to that field of activity exclusively. We could say with justice that his specialty was the world as a whole, for the variety of his interests was astonishing. Rathenau, who wanted to be a genius, was perhaps the most talented intellect of his age.

Capable now of both thought and action, equally at home in matters of logic or of daily routine, in science and in poetry, and equipped to handle both his own personal problems and large social issues, he was thoroughly aware that such a nature brought with it a crystalline coldness. He felt how

RATHENAU

this enormous wealth of intellect and knowledge was piled up like geological strata, without chemical fusion; and he might have succumbed to his abysmal loneliness had he found no method of synthesis. He might have departed, leaving a touching posthumous diary to the world — and thousands of kindred spirits would have reached for this cynical and unhappy document, as they do for the books of Pascal or Weininger.

But a vital urge kept him at work. He was determined, in a life almost joylessly clear, not to surrender before he had obtained the one enjoyment which could satisfy his strong ambitions. With the gigantic searchlight of his egocentric intellect, he projected the image of his own destiny upon his century, receiving back from the epoch and its shortcomings that which was native to himself. He felt constrained by mechanisms, even though they were mechanisms of the highest type; in all his efforts, in all his sovereignty over his contemporaries, he never forgot his obstructions; yearning for warmth, soul, and salvation, he laid the blame upon his century and explicitly denounced the soullessness of old Europe as the basic cause of all modern suffering.

Despite this genesis of his doctrines, they are right. Except that we are taken aback by the violence with which Paul rages here, and we suspect that behind it all there is a Saul who has never conquered and who was constantly seeking concealment. A man of the purest, highest intellect, he desired to be healed of his ambitions, and yet was forced to employ the intellect in justifying this mystical urge. What a drama! But nothing more than a drama. When we hear him preaching of the dangers of the utilitarian, of the temptations of the demon of numbers, of the annihilation of soul through property, we may believe that we see in his books evidences of

GENIUS AND CHARACTER

the new Savonarola holding the mirror of vanities up to his times; but when we turn back and find that this prophet was skilled in the subtlest branches of economic biology, even readers wholly unacquainted with the author become impatient. And the beginning of doubt is the beginning of certainty.

As Goethe has said, the public is always wrong in detail, but never in the whole. Despite his vast public of acquiescent readers from all nations, Rathenau was never able to establish a belief in his personality as a moral leader; though this thinker had many to admire him, no one loved him. These are facts which have their foundation in the depths of his being, and from which his doctrines arose as though in mute protest.

Even during his lifetime this inherent justice exerted a frightful influence upon his destiny. This man seemed to possess all the good things of this world: health and liberty, knowledge and money, intellect and culture; one evening of his conversation would repay a long journey; yet despite his great gifts, he was friendless and was betrayed the most readily by those who called themselves his friends. He was perfectly aware of this, and at rare moments spoke of it with bitterness.

Though from the empirical standpoint his opponents were nothing but heartless scoundrels, from another angle they were more in the right than they suspected. For had he not betrayed himself? Did he not feel the vulnerability of his 'undogmatic Christianity,' the feebleness of his 'directive force of the soul,' the flaccidness of his 'social solidarity'? As a critic of his age, he was inferior only to Nietzsche; as a seer of the future he was unsure. This mixture of love and hate

RATHENAU

with which he pursued the capitalistic system that gave him birth caught him much the way Strindberg was caught in his attitude towards women.

Not that he resorted to display and prodigality. His house and his manner of living were both quiet and distinguished, and in the best taste. He was a Croesus without passions and without collections. He never spent money lavishly; occasionally he bought a beautiful picture, or a rare tapestry, or expensive books. Nor did he ever succumb, like a miser, to the intoxication of mounting sums. To artists and deserving young people, he gave financial assistance from his own funds. But although he proclaimed his doctrines in totally anti-capitalistic terms, and had formulated sound measures against inheritance and other causes of accumulated wealth, he spent his life in the atmosphere of corporations and banks, thinking in the language of stocks and dividends, and never abandoning this field for any other.

His enormous, continually growing fortune, for which he had neither direct nor indirect heirs and which he finally neglected or forgot to dispose of in accordance with his vast social schemes, was his substitute for power, becoming the means of power at one remove. This gave rise to misunderstandings which alienated both camps, the capitalistic and the socialistic. While managing one of the largest businesses in Germany in a purely capitalistic manner, he was attacking this system in his books. And while advocating universal sympathy for all mankind and a religion of goodwill towards all, he remained more aloof from the workers in his own industry than many a hard-headed employer who looks upon labour purely as a commodity for exploitation.

We do not ask that as a prophet he should have gone about with a beggar's cap in his hand. But this conflict

GENIUS AND CHARACTER

between his preaching and his practice, this tendency to follow in the concrete a course which he condemned in the abstract, should finally have been brought to an end. He should have broken with the mechanistic system he was attacking – but instead he remained among the leaders of this system.

'The secret of the personality is: strength from weakness.' That is one of Rathenau's unconscious, all-too-shrewd disclosures. He always wrote attacking personalities which could affirm themselves morally. Indeed, he even attacked Nietzsche with the priestly words: 'The master of this black art has been praised as a superman.' A new evidence of suppressed motives. As a matter of fact, no one ever willed himself more emphatically than Rathenau; and with his great endowments he was certainly the man to make his ego, if he ever brought himself to it, an asset to society. Yet because he would not admit this to himself, or at least wanted to conceal it from the world, people could not understand him; and even his most scurvy opponent who was repeating some vulgar accusation against him was to an extent justified if we look at the matter from this standpoint. Lassalle admitted to himself that his genius alone could meet the problems at hand, and he spoke of passing in triumph through the Brandenburg Gate. Rathenau, lacking the least trace of simplicity, had no one in the world to whom he could even have secretly confided his will to power.

Must we not pity him? With what an expression did this man look into the mirror when he was alone again after an evening in society? For several hours he, who had been neither *poseur* nor *causeur*, had felt the strength of his intellect. His countrymen, who listened to him with sceptical curiosity, and foreigners, who followed him with suspense,

RATHENAU

had been affected by his beautiful baritone voice and his splendid German diction. In an endless flow of comparisons taken from the entire range of life and history, he had made judgments which were deeper, more independent, and better grounded than most of the opinions expressed during the conversation. Perhaps there had been a young man present this evening who listened in astonishment to find what mastery can lie in speech and knowledge. With the same familiarity he had spoken of China's future policies and the preparation of this *chateaubriant*, of the new opera and of the new loan, of the latest discoveries in Egypt and of the latest contributions to the molecular theory — not merely grazing the surface of these topics, but going into them at length.

But now he stands alone before the mirror and thinks: Will B finally cause the overthrow of A? And if he is beaten, will C use his influence with D on my behalf? He really ought to be well disposed towards me, but he hates me. They all hate me. If I were a dictator for one week, for three days, I could settle the whole affair with the two emissaries in a couple of hours. Abroad they have confidence in me. They know that I always give warning. The time is coming nearer. Soon it will be here.

He had given warning, for years. From the first day of the war he had foreseen the danger and explained it. At the close of July he had written admonitorily. To one friend he said: 'Do you not catch the false note?' He had said to us repeatedly: 'Woe to us if we are victorious! It would not be possible to breathe in this country!'

But when the great crisis was at hand, he came to the rescue and attempted with considerable success to make the catastrophe serve at least as a way of procuring internal re-

GENIUS AND CHARACTER

construction. Naturally he would have gone with the Emperor – as nearly every one did or would have done. Now he went with Germany, in that he organized the nation's raw materials – although the idea was not originally his own. Now for the first time one end of the rope was thrown out to him – and none of the regular officials suspected how vigorously this ambitious expert hand would take hold of it. When one person has done something, what is easier than to say that another person in his place would have done the same! This much is certain: that Rathenau displayed unheard-of energy, transforming the entire economic basis of Germany, and really neutralizing the effect of England's blockade. If Ludendorff's service was in the beginning good, Rathenau's was better.

He had hardly taken the first steps in this important contribution to his country's defence before the officials began muttering and decided to 'substitute' one of their own men in place of the Jew. Then he waited for four more years, until the republic needed him again. Now he felt that his hour had come. Beginning as an adviser, he gradually moved to the fore, until by the close of 1921 he had the country in his own hands: a pious Christian had recognized the worth of this resolute Jew and accepted his cautious guidance. He should have remained in this position, governing indirectly, for as an avowed leader he was totally unacceptable to the Germans. And Rathenau knew this.

Nevertheless he accepted the official leadership. Now at last he possessed the external symptoms of a power which he had been wielding for months. The Genoa conference was approaching. Forty nations would gather about one table; a world congress would carve the names of the most important emissaries in the eternal archives of history. Rathenau wanted

RATHENAU

to feel, and even needed to feel, that he too would sit at this horseshoe table, and be Germany.

And this happened. He did not merely sit at the table: he shone — because he was one of the cleverest men at the conference, and his broad European attitude showed the world for the first time that not all Germans were alike. He returned home with a great moral victory; the entire public applauded, since this was the first national treaty which seemed to restore Germany to activity. It was spring, and he had reached the apogee of his life. June came, and he gathered the leaders of the new Germany under the old oaks by his office. That evening Rathenau was probably happy.

A few days later, while in his car, he was shot. He sprang up, saw the murderers for a second, and then was gone — without pain, without consciousness. This man whose life had seldom been happy met a kind of death which even the happiest could have envied him. The signs of a reversal were already at hand; he could not possibly have resisted the discontent, envy, and intrigue of powerful opponents from all camps longer than the end of the year in which he had openly assumed control. He would have returned to the daily routine of his business, with his evenings and his summers devoted to his output of criticism. And he would have beheld petty brains at work destroying all that he had attempted to construct. The curve of his hopes, which heretofore had mounted steadily, would have risen no higher. He was through. And he was spared the spectacle of all this by a shot from the gun of a cowardly assassin.

This same shot was his atonement. The manly courage with which he had faced the threatened attack for weeks, his feeling of a destiny to be fulfilled, had cancelled off every

GENIUS AND CHARACTER

petty act of this highly problematic character. His unfriendly friends bared their heads, for this man had been in earnest. His friendly enemies pointed to him as a model. A whole great people, which had never known him, suspended work for half a day in his honour. The German republic gave him such a burial as Rome gave to its dead Cæsars.

Once again the door of his imposing house was opened: the door which was too narrow during his lifetime to admit any one who loved him, and yet which was wide enough to make room for the oak coffin of the lonely dead.



LENIN

Face p. 137

LENIN

*One technical expert is worth twenty
communists*

BLEAK and gray, in a cramped, stuffy street, a high, narrow labourer's house peers through a dozen pale windows. The blue lake of Zurich, with its restful villas and its trim old parks, seems far in the distance; yet it lies but a few hundred paces off, surrounded by a wreath of blue, white-capped mountains, cheerful and pure, free and sunlit. Looking through the window above the near-by inn, however, one sees nothing of all this, nothing but the weird face of another house, equally gloomy. In the one-windowed room which the exile and his mate occupied for two years during the war, there are two wooden beds and two crude tables. Manuscripts, books, and newspapers are scattered everywhere; and the odour of tea and tobacco is augmented by the heat of the little iron stove.

Eight months after his exile had ended, Lenin was sitting in the Kremlin at Moscow — the Kremlin, which is fortress, church, and palace. Like a new czar, endowed with absolute powers, he was at the focal point of that very country which previously persecuted him and condemned him. Vast halls and galleries lay at his disposal; there were gurgling baths and brilliant music, and a legion of servants to fulfil for him the dream of the poor tinker in the comedy. But being compelled by political symbolism to live here, he selected for himself a couple of rooms on one of the inner courts, living-rooms of medium size — and here, with his intimates, he lived, ate, and

GENIUS AND CHARACTER

slept. Not a single one of his mortal enemies, not a single report from among the hundreds spread by his adversaries, has ever dared assert that this man needed, desired, or used anything beyond the barest necessities.

To remain cold and collected when at the height of power, a man must be devoted to a pure idea. He must be a realist, and immune to fantasy. This is part of Lenin's secret, the first key to his success. For Lenin is certainly the most thorough-going, and the coldest, fanatic of our times.

For fifty-two years he was in perfect health. As outlaw, in hiding, in flight, in exile; in the daily routine, in the turmoil of congresses; in ambush, defeated, counter-marching, decamping; and finally, at the helm — he was always healthy, always confident, always nervy, smiling, hopeful, and totally fearless. This man had no conflicting passions. He was driven by one single passion, the idea of his mission. He liked to hunt and to travel; he was on friendly terms with animals and children. He was naïve without being sentimental. Though crafty as a peasant, he was not underhanded. He was good-natured, yet ready to employ the most extreme measures against any one who resisted or interfered with his ideas. Cheerful, modest, without vanity or pretence, he was as Draconian as any dictator in the interests of his cause.

In his cool workroom in the Kremlin, which was bare except for a few maps, this undersized man with the freckled, somewhat fawnlike face would sit opposite a visitor and blink one of his oblique Tartar eyes — eyes behind which irony and pugnacity seemed to lurk — until the other eye would appear to acquire a sharper vision. When he was most unassuming, when he talked little and listened carefully to what was being

LENIN

said to him, he was all the more certain to get his interlocutor under his control. With his unfailing health, his ability to dispense with sleep, and his broad laughter, in any transaction he would always prove to be the more untiring.

This physique, which gave him his energy and his endurance, and his care-free laughter – this is the second key to his nature, and to his success.

The third is to be found in his cold scientific precision. As a critic of his age, of his friends, and of his own acts, he was consistently the clear-minded historian. He was like a doctor, observing with professional interest the pulse-beat, the temperature, and other such symptoms of a crisis. An indefatigable student of himself and of the movement in which he was involved, he never, literally never, let himself be carried away by the enthusiasm of the moment. And at crucial stages, when his colleagues became elated or enraged, deriving new strength from such sublimated drunkenness, Lenin was subjecting the situation to a sober analysis.

This grim aspect of his temperament gave rise in turn to two traits, one of them dangerous, the other fruitful.

As a pure intelligence, he believed in putting things to the test. He became an experimenter, feeling no more need to justify his purposes to himself and the world than the doctor who resorts to the vivisection of animals. Both desire human happiness at whatever cost, with the one difference that in Lenin's case the victimized are of the same species as the benefited. But since Lenin, on assuming this frightful responsibility towards his fellow-men, courageously and unselfishly placed his own life in jeopardy, the absurd charge that he was a monomaniac working for his own personal gain failed to tell against the armour of this fighter. 'I know a pair

GENIUS AND CHARACTER

of eyes,' Gorki says of Lenin, 'which have been for ever numbed by the burning sorrow of the Terror.'

The dangers of such experimental statesmanship were partially neutralized by another, half-naïve and half-cynical, aspect of his scientific procedure. Since he planned without passion, he was open to whatever compromise might seem advisable at the moment: he had no sympathy with theoretical objections to such a course. 'It is childish,' he writes, 'to reject compromise on principle. . . . One must simply know how to analyze the circumstances and the concrete conditions of each issue.' And in all justice his friend Lunacharsky dared call this man, whom all Europe thought deluded, 'a genius at opportunism.'

In fact, Lenin might be compared to Lloyd George, as the greatest political realist of his day. And while trying to realize Tolstoi's social scheme in Tolstoi's country, he was in a deeper sense his opposite. Equally inartistic and un-Christian, this atheist – an opponent even of positivistic philosophy – wanted to introduce in his state the advocates of the Great Revolution, in which he resembled his western predecessors.

Also, he lacked many characteristically Russian traits. This realist had neither the romantic nor the metaphysical leanings of his colleagues. In compensation, as Trotsky has said, his peasant-like craftiness was heightened to the point of genius. Even his opponent Axelrode backs up the suggestion with a statement of his own: 'Lenin has about him the smell of the Russian soil.'

Further, a certain immoderation, such as characterized Ivan and Peter, seems to have a racial origin. And Lenin recalls Peter the Great also in his determination to arouse the people from their state of lethargy, to enforce his belated

LENIN

discoveries upon these Orientals, and by an Occidental system transform them from the most backward to the most progressive members of the white race. Both, under the impetus of European idealism and nationalism, tried to telescope whole centuries of development — and for this reason neither procured much more than an astounding façade. ‘What is communism?’ asked Lenin, and then gave the superbly grotesque answer: ‘The Soviet Republic plus electrification.’

In 1870, half a century after Marx, Lassalle, and Bismarck, Vladimir Ilyitch, who is now known as Lenin, was born on the Volga. He was of the lower middle class, a social status which his father, who had become superintendent of several public schools, attempted to outreach by acquiring the rank of national councillor. During his boyhood the assassination of Alexander II. took place; and as a student of law at Kazan he felt the results of this anarchistic attack, sharing with his comrades such resentment and impatience at their slavelike life under the knout as might be expected of so obstinate and freedom-loving a temperament. His elder brother was his teacher and his ideal. He was the first translator of Marx and Hegel, and initiated the younger Lenin in these authors. The brother planned a conspiracy in Saint Petersburg against the new czar six years after the last assassination. But he, with the other conspirators, was arrested in the street on the morning set for the attack, was brought to court, and hanged. This was the last attempt at terrorism.

Lenin was seventeen. This cataclysm, whose reverberations were heard far out in the provinces, in the quiet of his home, must necessarily have one of two results: either it would definitely banish all thought of rebellion and active resistance from the boy’s mind for ever; or it would make him

GENIUS AND CHARACTER

the avenger of his brother, whom he had loved and from whom he had received the most decisive features of his education. His courage and his love made him rise to the occasion; but being cool and intelligent, and having the horrible warning of his brother's fate as an idealist, Lenin realized that success could not be obtained at one stroke, but must be carefully prepared for over a period of years, perhaps during a whole lifetime. Thus, by the logic of history, the brother of Russia's last destructive terrorist became Russia's first constructive socialist. Marx was his brother's will and testament: Lenin saw in Marx the intellectual weapon which might succeed where the bomb had failed.

Yet Marx brought him a second antagonist.

Whereas, in the orthodox revolutionary manner, he would have struggled only against the crown, he now learned to recognize another opponent in the bourgeoisie; whose moderate reforms and restricted liberalism enraged him. Now, with a new solution to the old problem, he set out to study the nature of that class by whose strength alone the revolution could succeed, and for whom alone it should be fought.

For years he travelled through Russia, studying the labourers – the peasantry he knew instinctively – taking endless notes of both the intimate and social aspects of their lives. He was a scientific investigator, much like Zola, who at about this same time was collecting data for his 'Germinal' in the mines and huts of Belgium. But in lieu of a novel, Lenin wrote pamphlets and flyleaves; and while a student, he was also an agitator, trying to awaken in his auditors a feeling of responsibility which might later spread of its own accord through the entire labouring classes.

Unlike the most of his comrades, Lenin did not begin as a theorist, a writer and a speaker, but as an investigator of the

LENIN

human soul in its direst straits. He did not, like Marx, construct a system in his study; nor did he, like Lassalle, suddenly become a champion of the labouring classes when this seemed a likely method of obtaining personal advancement. By systematic observation, substituting deliberate study for the painful experience of the born proletarian, he gradually trained himself to understand the masses. Though he was often deceived in the case of individuals, Lenin was infallible in judging the desires and motives of the masses – for out of thousands of experiences with the individual, he acquired a feeling for the type.

His first banishment was from the university in Kazan. Now he was looked upon with suspicion at the capital and throughout the country, moving under the surveillance of those same police, whom though they were now his oppressors, he was later to place under a surveillance equally strict. Forty years after the founding of the first German labour union, and at a time when the German socialists were already a formidable power in the Reichstag, he and his friends attempted with much misgivings to take the same steps in Russia. As a result the first strike was organized. But it was suppressed, and Lenin was again banished, this time to Siberia for thirty years.

This Siberia, which we usually imagine as being a much more desolate place than it seemed to many of the political prisoners, was for Lenin a kind of intellectual health resort. His confinement was in reality a period of recovery. Here he met men who thought as he did, Martov in particular, with whom he talked and planned. Though different in its motives, this period resembled in its results Luther's confinement at the Wartburg – for it was now that he worked

GENIUS AND CHARACTER

out the details of his schemes. His first book appeared under the pseudonym of Tulin. It was plain, almost simple, and sparse in pictures and metaphor; but it was clear, as were all his subsequent volumes. This forcible removal from the field of action had taught him a lesson. He saw that the revolution must be prepared for even more cautiously and quietly than before, by beginning abroad, on the periphery, to educate 'revolutionary experts,' men who were revolutionaries by profession and not mere enthusiasts, idealists, or dilettants.

'Let our comrades,' he writes, 'permit the use of the rigorous term "technical expert," for when I speak of inadequate preparations the accusation applies also to myself. I have worked with men who set themselves very high and difficult responsibilities, yet we suffered painfully from the feeling that we were but amateurs. The more ashamed I am to confess this, the more bitter I feel towards those sham socialists who fail to realize that we dare not lower the revolutionary to the level of the amateur.'

For the first time Lenin was jeered at by his own party. But he was certain of his course, and was an inborn autocrat — so that his opposition to the moderate radicals quickly developed into a hatred which soon overshadowed his hatred of the Czar.

Return from banishment. The circle of his opponents grew narrower. He withdrew from the social-revolutionary faction, which wanted to placate the liberal bourgeoisie on the grounds that their assistance was necessary. The party was split at the congress of 1903 because Lenin demanded that the statutes should obligate each member not merely to a financial contribution but to active participation. Although this looks like mere hair-splitting over a paragraph, it was in reality the decisive test of adherence. The minority wanted

LENIN

to pledge money and sympathy and go no farther; but Lenin with the majority showed his fist – literally – on the platform. The shadow of a dictator was cast against the wall of the assembly room. And now the protestants separated from the orthodox, who believed in salvation by works alone.

Lenin found himself abandoned by the friends of his prison days, by Axelrode, Martov, and even the personally honoured Plechanov, the old leader. Trotsky called him ‘the destroyer of the party,’ but he made a further remark, revealing that mixture of admiration and jealousy which one of these antipodal minds seems to have felt towards the other. ‘Lenin,’ Trotsky wrote at that time, after the congress, ‘came to the conclusion that he is the iron hand, he alone. And he is right. By the “logic” of martial law, on which he insisted, he had to predominate.’

Lenin met this separation from his old friends in a pronouncedly personal manner. His work and his life were one. In his next articles, he heaped curses upon these ‘renegades, crooks, and traitors,’ although they had lain for years in the prisons of the Czar for the same cause as he. And he also attacked Kautsky, the purest of them all.

October 1905, the great strike led to a street fight. The guard shot into a procession of workmen – and the first Soviet Council was organized spontaneously in the factories, exactly twelve years before the erection of the Soviet Republic. Yet where, at this moment, was Lenin, who had played a prominent part in the preparations for all this?

Precisely where General Bonaparte was until evening on the 18th Brumaire – which is to say, invisible. Wearing a false beard, he stood in the corner of a gallery listening to the various meetings called to discuss the common cause. To save his life, his party had forbidden him to show himself. So

GENIUS AND CHARACTER

he stood there in his disguise, forced to maintain silence, yet stamping with impatience to enter the discussion and take part in the work. Nevertheless he was discovered, and had to flee a third time. He went to Finland, was tracked down again, and then escaped to Paris, and later to Cracow. All this time he was writing and publishing, using the thinnest possible paper in order that it might be more conveniently smuggled into Russia. . . . What had this attempt at rebellion taught him?

As a scientist, a biographer or a sociologist, he collated all his data, to discover for himself and others how they should modify their tactics in the future. Why had the soldiers shot into the crowd? Because the soldiers were sons of the peasantry. Therefore, the land must be taken from the feudal owners and transferred to the poorest peasants. Here again, the formulation of a new political procedure was the result of psychological considerations rather than of economic ones. And here again, he was almost alone.

Yet while his demands grew stricter, he became more willing to accept even the humblest ways of putting them into effect, and he angered his friends by this growing elasticity which had transformed him into a politician. Why boycott the Duma? Was it not a forum of public protest? Still more comrades dropped away from him. Stubbornly, Lenin accepted his isolation.

The World War brought at one stroke the highest expectations and the heaviest disillusionment. Perhaps in those momentous days no one had more to lose and waited with greater tension than this little band of genuinely European intellectuals who saw their hopes shattered. For when the International went up in smoke, that meant to them the first,

LENIN

and perhaps the most frightful, explosion of the whole war. Every one, forgetting the Red Flag, ran to his national colours. Every one forsook the comrades to whom he had commended resistance against the martial rulers of their own country.

Lenin, with a very small group, pulled himself together after this blow, renounced the vacillating attitude of Tcheidse, scorned Plechanov's patriotism and Krapotkin's anti-Germanism, and promptly issued (September 1914) an international programme which shows the broad outlook of the European:

'It would not cause us the slightest distress to see the overthrow of the Czar, since his barbaric government holds the greatest number of nations in subjection. The sole watchword of this war should be the formation of the United States of Europe. Yet we must impress upon the masses the fact that this watchword would be pure sham and nonsense without the overthrow of the German, Austrian, and Russian monarchies. In order to deceive the workers more successfully, and to deflect them from the real war of liberation — which is to say, from civil war — the bourgeoisie of all countries is attempting to increase the respect for "its" national war by patriotic lies calculated to convince the people that they are seeking victory in order to "free" all nations except, naturally, their own.'

These words, which contain not one jot of communism, were shouted above the battle courageously and despairingly for the common people of all nations to hear. And they show a man who, in the midst of the tempest, despaired sooner than most the haven of refuge. For thirteen months he sat with such thoughts in the stuffy room in Zurich and in a few other Swiss lodging-houses which were little better. He had very

GENIUS AND CHARACTER

little money and a very restricted field of influence. Yet he was watching and preparing, and gathering together an advance guard in Kiental and Zimmerwald.

Finally, on February 17, he heard the hoped-for news from the East. The Czar overthrown! But by whom? By our mortal enemies, the Democrats?

Lenin was in a fever of impatience. He and his little circle of Russian émigrés were not so much interested in returning to their country as in the battle after their return. After three centuries, and then again after three decades, the hated power had collapsed – and at this time of all times they were detained abroad! For Milyukov was doing all in his power to prevent the entrance of his dangerous opponents. Lenin sat in the café in Zurich and read, ‘The new government will continue the war’ – and yet he could not get away. England refused him passage! Who could help him?

Friend Ludendorff, who could do everything, and who had now thought out a fabulous scheme. We must inject into the enemy the bacillus of pacifism, the General decided – and accordingly he began negotiations with these insane Russian sectarians in Berne. Lenin pricked up his Tartar ears. When Prussian royalist generals become psychologists, he thought and laughed his broad laugh, there is something in it for us Russian revolutionaries. He made an offer, concealing nothing. His terms were granted, and before boarding the train for Germany he announced his plans and his expectations in a letter to the Swiss proletariat.

Not a single boastful word, not a single anarchistic phrase, not the least hint of excitement on the part of this man who after twenty-five years of waiting was on the verge of success. A historian was speaking, a scientist: ‘Certain circumstances will transform us for a time, possibly a very brief time, into

LENIN

the leaders of the revolution in Europe. Russia is a very backward peasant community where socialism cannot be directly or immediately victorious. But if we deprive the landed proprietors of their enormous wealth, this peasant community can become a mighty force in the general revolutionary movement.' All of which is very measured and cautious, like the diagnosis of a physician.

At the same time, he frankly told the German military party what fools they were: 'We are anything but absolute pacifists, and will not abstain from war when we consider war necessary to the victory of socialism. Although we are obliged to take advantage of this speculation on the part of a nationalistic government, we do not make the least concession to this government in the matter of our policies.' At the same time he publicly declared, as spokesman for all those who were returning to Russia, that they went home with the hope of inciting the proletariat of all countries, and especially Germany and Austria, to revolutionary warfare against their own governments!

Yet Ludendorff, the besieged Trojan, built his own Trojan horse, snapped the door shut with a know-it-all expression, and sent his tightly plugged train through Germany, to release the passengers on the opposite border of the country three days later. It was not Lenin alone who laughed on this train. The laughter of all his comrades confined there was as Homeric as the horse. The travelling expenses of this trip were paid by the passengers, but the experience was at the cost of the sender.

The Finnish station was jammed with people. The radical faction of the capital received the returning exile like a saviour. In the Czar's reception room at the station, his

GENIUS AND CHARACTER

intimate opponent Tcheidse greeted the little man with the shabby cap: 'The revolution bids you welcome, Lenin!' From without came the strains of the Marsellaise. Lenin, standing in his automobile, passed slowly through the milling throngs, calling out a few sentences to them, simply, like a peasant, yet with a voice of bronze. To-day for the first time no one saw him laughing. Fate was hovering above him. Sombrely, grimly, he foresaw victory.

'I shall never forget the scene,' one of his opponents has written, 'for it astounded not only me, a heretic, but all the men of his own faction as well. I had not expected anything like this. All sorts of people, from all quarters, seemed to have been drawn here.' No radical doubted but that this man alone was their leader.

Soon after his arrival he announced his programme in the *Pravda*: to fraternize the soldiers at the front; to renounce all conquests! to accord full power to the soviets of workers and peasants; to combat the government which was continuing the war; to socialize all property; to consolidate all banks; to get control of all food supplies; to establish a new international.

Up in the palace the government wrinkled its brows, for it felt that the enemy was in its midst. Czardom was a mouldy, superannuated system – but here came a new one, the future. At the first workers' congress the eight hundred delegates remained silent at Lenin's metallic speech, and remained silent at Kerensky's feverish answer. 'I will not be the dictator that you seem to want,' he called out to Lenin. Lenin sat below, stroking his chin, and wondering who would be the dictator.

In July, after the congress, in which he had remained with the minority, he was forced to hide again. Then he was

LENIN

ferreted out, and had to flee this time to Finland, as he had done twelve years before. This was three months after his arrival in Petrograd. Again, with his scientific instinct, he retraced his own steps; he wrote on 'The State and the Revolution.' He subjects his various phases to an attentive critical analysis. But when he comes to the events which he had recently passed through, he interrupts his report with a rather strong bit of humour. He was, he said, 'interrupted by a new political crisis, a disturbance at which we cannot help but rejoice. The second instalment of this pamphlet will probably be a long time in appearing. But it is pleasanter and more important to take part in a revolution than to write about one.' In the fall he returned again with a forged permit, and stood again on the gallery. He found Trotsky, his more interesting rival, at his height. The party was stronger, and the peasants were clamouring for peace, as Kerensky had decided on a new offensive.

But he could be held down no longer. This time he changed his mask, shaving and wearing a wig to escape detection. In this disguise he took part at the central session. He felt that the hour which most of his comrades had ceased to hope for was near. This seemed to him the time for action. Standing on the platform, half unmasked, but still with his false hair, intensely agitated, and breathless at the thought of being so near to attainment — Lenin stirred his comrades to action, and forced the uprising of October 24th.

During the five years that Lenin was in power, he became more and more the dictator in domestic issues, though he developed into a pronounced politician in his treatment of foreign affairs. When he felt endangered, with the aid of his sailors he disbanded the Constituent Assembly. Yet in the

GENIUS AND CHARACTER

summer of 1919 he said to Gorki: 'The astonishing thing about it all is that no one has yet taken it into his head to show us the door.'

Yet for this very reason he was shifty in his foreign policies. In January 1918, in opposition to Trotsky, he used his influence with the Central Committee to force the acceptance of Germany's oppressive treaty of Brest-Litovsk, asserting that 'workers who lose a strike do not thereby betray socialism.' At this time, when all his colleagues were against peace, Lenin proved his statesmanship. 'You cannot make peace with the Hohenzollern!' he said during the meeting. 'You are more stupid than a hen! She can't step over a circle of chalk, but at least she can accuse some one else of drawing the circle. But in this case we ourselves have drawn the circle — and you would not go beyond the formula. We employed this formula to arouse the masses. Now you demand that we remain loyal to it, even to the extent of failing on principle and allowing the capitalistic governments to triumph!'

Objections. Wrangling. Lenin said: 'Now is the time when the muzhik must set foot on the land we have given him. Do you not see that the muzhik has voted against the war?' When and where did he do that? asked Radek. 'He voted no with his feet: he ran away from the front!' And Lenin was justified by the subsequent course of history, since the treaty of Brest was soon cancelled. He always dealt with foreign nations in this way, purely as the situation demanded, and regardless of any breach between theory and practice.

He had to carry his country safely through the three invasions of five expeditionary units, and through a blockade of three years' duration. Yet at the same time, although he had not even had previous experience in local politics, he began slowly and patiently restoring a vast nation to order after an

LENIN

almost fatal calamity. Yesterday – literally – he was still a revolutionary of the underworld; to-day he was a leading statesman. At the same time he was disavowed and scorned by the majority of his comrades in all countries, who did have good reason to resent a foreign dictatorship which had lasted for years. But as our aim is simply to sketch the figure of the leader, we need not decide here the historic question as to whether the ruins of Russia are derived from the war, the revolution, or the general blindness. It is enough to observe that a nation of enormous size was permitted to skip half a dozen stages of evolution and to adopt a new system in close accord with its oldest traditions.

And this much is certain: Lenin was the first man to show his party that a good statesman defeats his opponents by taking over their tactics. He even favoured the Taylor System as a means of reducing all work to a minimum of movement, although this was the ultimate and most barbaric refinement of the economic code which he was combating. ‘At whatever cost, the Soviet Republic must make use of all important scientific and technical improvements. We do not need *élan*; we need the measured tread of the iron battalions.’

He employed French and German monarchists as technical advisers. For his passion – the idea of a boyhood friend who was still with him – was the electrification of Russia, both in the rural districts and in the cities. ‘A single technical expert is worth ten communists,’ wrote Lenin.

So they set to work and tried it out for a year or more – and from day to day the situation grew worse.

But before the year was over, Lenin had new ideas as to what was possible and what was not possible. Turning his back resolutely on theory, he was first to advise the communes against socializing more industries than they could

GENIUS AND CHARACTER

manage. Likewise he was first to demand of the worker an 'adjustment of wages in proportion to the total output.' And one day, to the surprise and horror of most of his colleagues, he suddenly made a speech in which he insisted that measures were being forced through prematurely, and that the party was headed for disaster unless the economic policies were reversed and new measures adopted. He advocated a tax on food-stuffs, the payment of which would entitle the taxpayer to resume private business. He pointed out that military communism had been required by the war, but that now new methods were demanded. 'Yes, the petty bourgeoisie will rise again, and even capitalism. This fact is undeniable,' Lenin went on, while his comrades blanched. 'But why shut our eyes to it? We must simply steer in the direction of state capitalism! The way to do this is to grant concessions to foreign nations. But in order to make these concessions of advantage to us, and to prevent their becoming a menace, we must consider the matter of relative strength when allotting and apportioning them, since the ultimate decision rests in battle.'

A third encounter with Trotsky, who wanted to stick to the pure idea. The third victory for Lenin, the experimenter, who was always in search of new methods and would allow no theoretical principles to interfere.

Thanks to his naïve elasticity, he worked out his own technique of government. We might call it the equalization of responsibility and absolutism.

Entirely dependent upon himself, unable not only to organize an office force but even to dictate to a stenographer, he would appear in person – with the complete frankness of a man who had only himself to blame – before the peasants of

LENIN

some village and say: We made a mistake, and we were beaten for it; we will correct the mistake in such-and-such a manner. And since every Russian is a born confessor, they respected his self-criticism. The workers, moreover, who had long since ceased to believe in heroic redeemers, were encouraged by his frankness to participate in decisions affecting themselves — and thus they learned to think politically.

But while asking that every one should enter into the discussion, Lenin demanded ‘unconditional subjection to one single will,’ saying that ‘the only possible system is that of personal dictatorship.’ He had a consistent reason for this. This revolutionary, who had been responsible to his party for every move he made during the last thirty years, hated the collegial form of government by which Occidental administrators have learned to shift responsibilities; and though he wanted every single official to be elected by the people, he demanded total compliance on the part of the constituents and total accountability on the part of their representatives.

So the principles by which this man ruled always merged into the traits of his character. And contrary to Marx’s theory, the pure but relentless will of the leader influenced his country’s development — though to be sure the results often differed somewhat from the intentions, when ideas were put to the acid test of reality.

One day, after three years of office, he was shot on the street by a woman who was a fanatic like himself, and who was perhaps a victim of the Soviet or the wife or the sister of such a victim. Lenin’s sound constitution saved his life, but the bullet had impaired this sound constitution.

He lay in the Kremlin for a year at the point of death, barely able to rise. His friends announced that he was exhausted: this man who had been all bustle, fight, and pluck

GENIUS AND CHARACTER

was exhausted. From seventeen to forty-seven: thirty years of deprivation, flight, persecution, flight, exile, flight – internal and external struggle. Then, after a sudden victory, three years of superhuman toil, with battles raging everywhere against powers multiplied a hundredfold. At fifty with a bullet in his body – his resistance was gone, the flame of life had weakened, and a used-up man lay on his bed. Legend quietly gathers about him. ‘In this gruff politician,’ Gorki wrote, ‘there flares up at times the light of an almost womanly tenderness, the dream of a future happiness for all. . . . His private life is such that in a religious age people would have made of him a saint.’

Lenin had courage and intelligence, faith and integrity; and with such qualities behind his enormous vitality he was able to hold a steady and unwavering course. Possibly, under the circumstances, this course was a wrong one – but it does none the less serve as a pattern. It demonstrates to us that to-day – as has been true of the past and must be true of the future – the will of one man, if he is guided by a consistent purpose, is capable of shaping the lives of millions. Considering him as an idealist who attempted to put his concepts into practice, we find his career a model of courage, independence, and unselfishness.

But he has paid for this with his life. His laughter is now definitely silenced.



LEONARDO DA VINCI

Face p 157

LEONARDO DA VINCI

*Once I have learned how to die, then I
shall know how to live*

His life was a dialogue with nature.

Often this dialogue may have been obscured by the silence of his eternal loneliness; at other times it was revealed in brief notes, in comparisons, deductions, observations, and notations. Frequently it attained expression in formal works — yet with a few exceptions these too remained fragmentary or soon lost their power of survival. Since he valued things purely as experiments, and since neither ambition nor jealousy nor the sheer feel of mastery could induce him to mirror himself in his works, nothing now is left but a few tables, a painted wall, a few dozen drawings, and the diaries with their 5000 pages or so of notes.

These papers, the documents of an essayist, were soon as thoroughly enshrouded in legend as the works of a mystic. Mystery seemed latent in these relics of a creative life — and the less tangibly his life was revealed, the more readily it took on the compensatory veil of mystery, as with the life of a prophet. Later generations told of his riding through the streets like a prince, on a white, gold-bridled horse, wrapped in flowing silks, and preceded by the laughter of beautiful boys, his pupils and minions: a symbol of the artist in the heyday of that era.

The truth is simpler and deeper. The life-long dialogue between himself and nature exacted of him a profound loneliness — for this sort of dialogue is not only a dialogue; it is

GENIUS AND CHARACTER

also a monologue. In these countless musings of his notebooks, which almost seem as though they had been washed up from alien shores and which whole centuries have laboured to decipher, he admonishes himself repeatedly: 'Remember . . . wrong! right! mistake! . . . That is a beautiful possibility, worth further investigation! . . . How then would you account for the presence of gravel on high mountains? . . . And do you have all the necessary anatomical data?' And in order that his dialogue with himself and nature might be made less accessible, he resorted to mirror writing.

For Leonardo was both a student of nature and a prophet – and this duality of his character produced marked contrasts which had an important effect upon his work. Without his scientific eye – his observation – he would never have become the greatest pathfinder of the new Occident. Without his mystical gaze – his vision – he could not have used his knowledge to make himself, we might say, the prehistoric discoverer of all that a later era worked out patiently and laboriously. For a thousand years, there has been no other prophetic temperament except Goethe so richly endowed with this intellectual duality, this pliant realism. Leonardo occupies the relative easier position of groping prophetically into regions not yet explored. Goethe, likewise an observer and an essayist, but with the mania of the genuine collector, was better able to co-ordinate his discoveries. And although he too left very little finished work behind him, the thousands of pages of notes have rounded themselves off into a consistent interpretation, so that his results become more tangible. Goethe produced more, and carried more of his works through to completion. In many-sidedness Leonardo remains unmatched.

But as his work was never assembled or completed, his

LEONARDO DA VINCI

endowments were much greater than his results. He did plan to collect his notes into books, arranging them by subject, such as a treatise on water, on mechanics, on painting, and so forth. The whole was to be called: On the Things of Nature. But his curiosity drove him restlessly on from decade to decade; a roving and vigorous pioneer, he had none of Goethe's resignation, restraint, and punctiliousness. Thus the tangible results were few, everything remaining in the stage of theme and hypothesis. Like a sportive god, this genius took up the works of nature one by one, looked at them, and laid them down again — and thus Leonardo himself remained hardly more than a sport of nature, almost without predecessors, and wholly without successors.

He preferred to be known as an inventor — and he did maintain his interest in inventions throughout his entire life. As a young man he wanted to raise the baptistery at Florence and set it on a new base of marble. At thirty he offered his services to the Duke of Milan as an inventor, to construct for him pontoons and chariots, galleries and mortars. Then he built tanks, testudines with a double covering, dray-horses inside the shell and embrasures in the cope. At the same time he applied himself to the problem of canalizing the Ticino and connecting it with the lakes. At fifty he wanted to transform Florence into an ideal city, planned the canalization of to-day, and proposed streets with an upper and lower level connected by steps, the upper level for promenade, the lower for commercial traffic. He invented modern chimneys, self-closing doors, and roasting spits turned by currents of warm air.

Meanwhile he renewed an old plan for canalizing the Arno from Pisa, to do away with the silt deposits in the river by the use of embankments. In his old age he laid out a network of

GENIUS AND CHARACTER

canals in France for the Saone. Four hundred years later, the Ticino, the Arno, and the Saone are canalized very nearly as he had proposed.

In countless drawings he designed hydroplanes and the first parachute, diving bells and the submarine. 'Why not describe my way of remaining under water? Because of the evil nature of men who would destroy their enemies on the bottom of the sea by boring through the hulls of ships and drowning the passengers. But what I disclose here cannot do damage: The mouth of the tube through which I breathe would reach above the water, sustained by cork or inflated skins.' He tried to use steam as a means of propulsion, designed the first steam cannon, made powder, constructed a glass oven and a still. He built machines for sawing, spinning, shearing, washing, pottery-making. He constructed artesian wells, all sorts of mills, scales, the concave mirror, and the pendulum.

These were all inventions of a self-taught man who began at thirty teaching himself Latin and mathematics. For this reason he was the enemy of all the academic humanists of his day, who looked down upon him 'because I am not educated — I, an inventor!' And he felt scorn, most often a gentle scorn, for all sophists and philosophers. For an experience, an empirical experiment, always marked the starting point of Leonardo's dialogues with nature.

While planning the flying machine: 'In order to learn how to fly, you must first understand the winds. And the winds are explained by studying the undulations of water.' Instead of theorizing with the humanists over the problem 'Is warmth a substance?' he drew his conclusions by comparing the weight of an object when at white heat with its weight when cold. He observed the accelerated motion of a falling body

LEONARDO DA VINCI

and found the law – which he was not looking for – two centuries before Newton. Employing engines of war to lift weights, he constructed the block and tackle, and was the first man since Archimedes to record the principles of the lever. In drawings which he made for the study of difficult problems in physics, he developed the law of the conservation of energy. When wandering over the Maritime Alps he discovered mussels on the mountain tops and founded the science of paleontology – then, he added what he knew of stratified rock, of fossils, and of tidal movements, all of which brought him back to astrological studies of an earlier period.

Like golden fish, laws leap out to him unbidden from the cascades of his experiments. Before Galileo he discovered the law of virtual velocity. He stated the principles of gyration and the vortex, and the law of communicating vessels. He was the founder of hydrostatics and of the entire science of hydraulics. He understood the undulatory motion of the sea, and applied its principles of transmission and reflection to sound and light; he measured sound-waves, explained the echo and the vibration of overtones four hundred years before Helmholtz and Herz. Before Goethe he inaugurated comparative anatomy in a book with red chalk drawings of bodies which he himself had dissected; he compared the tongue of the woodpecker and the jaw of the crocodile with the corresponding parts of the human body and indicated a common prototype. He explained the eye as a camera obscura, recognized the functions of the lens and of the retina and the mechanics of sight. All mediæval piety and traditionalism had vanished. The first man of a new era, Leonardo had faith solely in experimentation. He, and not Bacon, was the founder of the experimental method.

GENIUS AND CHARACTER

Yet while these *human* eyes were seeing and recognizing everything that nature put before them, he also possessed the clairvoyance of the *prophet*. In the midst of matters totally different, he suddenly wrote down in large and solemn letters: '*Il sole non si muove.*' And there is a jotting elsewhere: 'In your teachings you must show that the earth is a star, like the moon: in this way you will establish the world's splendour.' Written fifty years before the book of Copernicus, and without explanation or proof.

Like Goethe, he observed and recorded everything that his eye lighted upon: the chimes in Siena, the fountain of Rimini, the form of the carts in the Romagna. And again like Goethe, his diction and his thoughts mount suddenly to distant heights. Leaving the mathematical formula, the business of numbers and roots, he would soar gradually into the air of metaphor, like a hydroplane rising from the surface of the water. 'Weight, by its own nature, perishes when it reaches the desired position. . . . Weight is material and force is spiritual. . . . If force yearns continually for flight and death, weight yearns for perpetuity. . . . Propulsion results from the death of motion, and motion from the death of force. . . . Force is born of restraint and dies of freedom – and the greater it is, the more rapidly it is consumed. . . . Whatever resists it, it expels with violence, wishing to destroy the very conditions of its existence, and in victory causing its own death.'

From this high pantheistic outlook he then drops lightly back to the mechanics of the physical world which he had, we might say, begrudgingly abandoned. Again and again, however, the inspired accents of the prophet interrupt the concise conclusions of the investigator. He was the first to explain with exactness the function of the pupil – then suddenly, in

LEONARDO DA VINCI

the midst of his notes, he adds: 'O great necessity! With the highest wisdom, compelling all effects to participate in their causes! Who would believe that such a fraction of a second could encompass the transformations of the universe? Thus human thought rises to the contemplation of the divine.'

This scientific nature-worship betrays the dual aspect of his character. He angrily derided the necromancers, spiritists, and ghost-seers of his day. 'Take no miracles on trust; always look for causes. . . . Those who avoid the absolute certainty of mathematics must live in confusion and will never be able to silence the endless clamour of the sophists.' Words of scorn flare up at the mention of alchemy, the music of the spheres, and *perpetuum mobile*. He laughs at monks who live on long-dead saints. The Deluge was for him a purely geological phenomenon.

But the same pages contain fantastic prophecies which he has heard, half burlesqued and half allegorical accounts of plagues, disasters, and crucifixions. He described at length a giant in Asia Minor – where Leonardo never travelled, by the way, despite the legend. One day he painted on his tablets imaginary azure-blue cliffs and valleys, grottoes and rocks; and the next, on Monte Rosa, he explains the blue colour of the sky in a manner which was to delight old Goethe three hundred years afterwards. Goethe, who understood Leonardo profoundly, wrote of him (in a remote passage): 'As an artist who perceived and apprehended nature immediately, thinking of the phenomenon itself and penetrating it, he always found the truth.'

And suddenly, without any connection, there breaks forth from Leonardo's monologue the boldest sentence which ever mortal man has cast to the world: 'I am discovering for mankind the first or perhaps the second reason for their existence.'

GENIUS AND CHARACTER

Despite this constant interplay, he did not seem at all disturbed, as Goethe was, by this double life. On the contrary, it produced in him a state of equipoise, as his life, his portrait, and his art testify.

The vicissitudes of his era had some effect upon his career: he rose, fell, and recovered. But aside from this, his outward personal life was uneventful, and his inner life too was lived without irruptions. One single day of his many years is wrapped in secrecy, and it in turn conditions all his secrets. This is the day of his birth.

In a century of famous bastards, among the hills near Empoli, fate chose a certain young travelling Florentine as the man who was to make a peasant girl the mother of a genius. No one knows her name or her history. The young man, later a fashionable lawyer in Florence, married her off with her child to some unknown peasant. He was the father of nine more sons, legitimate and forgotten – and she perhaps bore several more children.

After his rightful father adopted him, she must have fallen almost completely out of touch with Leonardo, for not a single one of the many entries in his note-books indicates that he knew his mother. Also, he received nothing from his father – and in later years he entered into litigation with his brothers over the inheritance. Finally he provided for them in his will. All the details of his race are lost; but one thing survives, the name of the village. And so a maid brought this poor place immortality: Vinci resounds through the centuries because Leonardo was born there.

Until the age of thirty he roamed, unknown; like all the artists of his time, he was looking for a prince to whom he could offer his services and who would give him in return the protection of his house. Then he found Lodovico Sforza, the

LEONARDO DA VINCI

powerful Duke of Milan, called Il Moro. In a high-sounding document, Leonardo offered himself particularly as an expert in military engineering and an inventor of weapons. He also wrote that he could build houses and conduct water, that he knew how to model in marble, bronze, or clay – and finally that he could paint and play the lute.

Yet the Duke first commissioned him to do an equestrian statue in honour of his brother. After this, with a few interruptions he kept Leonardo engaged for the next twenty years on all the things in which the Florentine – since he passed as a Florentine – had boasted his abilities.

When the King of France conquered the Duke and threw him into prison, Leonardo promptly transferred his allegiance to the victor, merely writing on the cover of one of his diaries the words: ‘The Duke has lost country, property, and freedom: he could not complete any of his plans.’ Alongside is a passage: ‘Rhodes has in the interior 5000 houses.’ Some one had told him this on the same day.

For sale to any master who could pay the price, like every *condottiere* of the age, he now went over to the man of the hour, France’s ally – for this was just after the turn of the century, when Caesar Borgia was at the height of his power. Leonardo became ‘general engineer for all fortifications.’ After Borgia’s campaign the city of Florence, which was at war with Pisa, sent him into the field for the purpose of diverting the course of the Arno from Pisa towards Livorno. But corruption and stupidity defeated him, and he attempted unsuccessfully to live again in Milan, from whence he was recalled by Florence.

A niggardly republic, however, could not suffice for Leonardo; he needed some generous prince if he was to pursue his work unhampered. So at this moment fate sent him a more powerful patron whose wishes the Florentine

GENIUS AND CHARACTER

councillors had to respect: for the next few years, until the beginning of his sixties, Leonardo was engaged in the service of the French king at Milan. Then political upheavals again deprived him of his haven. In the war between the Pope and France, the son of Il Moro regained his father's duchy of Milan. Leonardo again took sides with the opposing party, and went to Rome, where Leo Medici, the friend of genius, had become Pope. By his mechanical artifice, which he palmed off as alchemy, he enthralled the handsome, decadent Giuliano, the Pope's brother. But Raphael continually threatened to eclipse him.

Once again history took a turn in his favour. King Louis was succeeded in Paris by King Francis, the nephew of Giuliano. Being determined to despoil his ally Italy of everything transportable, he also took with him the old enchanter who might still produce almost any sort of mechanism. With a title and a good salary, he established Leonardo in a castle of the Touraine, and here, at Cloux, the ageing man spent his last years in perfect freedom and without the slightest feeling of home-sickness for his fatherland.

As he surveys the whole of life, he encompasses both belief and doubt, humility and pride, in the profound words: 'Our life is subject to heaven, but heaven is subject to reason.'

His life was uneventful in an age of great unrest, and clement at a time of pronounced inclemency. He was consistently successful in living the sort of existence which he preferred. For he was interested in the contemporary situation only in so far as it affected his shelter, food, and security; he felt no attachments of friendship or politics. Consequently he placed his ability at the service of one Mæcenas after another, with the complete and naïve cynicism of his century.

LEONARDO DA VINCI

He had no desire to enter the combat; he wanted to be an observer. While engaged as a military engineer, his feelings were wholly pacifistic. He arraigned men for their warlike frenzy, but finally assembled all his impressions of the horror into a single work: 'The Battle of the Standard.' It is immaterial to him who conquers and who is defeated. And while drawing with punctilious fidelity the body of his patron's assassin as it swung on the gallows, he wrote no damning epitaph on the margin, but a list giving the colours of the hanged man's garments.

When in the pay of Sforza he designed the statue for a Sforza; and when Il Moro was defeated, he altered his plans for the same monument so that it might suit the commander who had defeated Il Moro. He left Milan at the time when his master of the last twenty years was about to fall and lose his realm. For after all, what did he owe the Duke! While the Duke's fate was in the balance and no one knew what would happen next, Leonardo was studying winds and water-sprouts and investigating the nature of sea waves. 'For kindly nature sees to it that you may find something to learn everywhere in the world.'

Then in the service of Florence he depicted the severest defeat of Milan on the wall of the Hall of Council. Three times he transferred his allegiance to the victorious enemy. He knew how to use tact and flattery with rulers whose goodwill involved his own well-being. He appealed to the naïve taste of the young French king on his entrance into Rome by making a comical lion which took a few steps forward and then opened its breast with its paws, allowing the Bourbon lily to fall from its bosom. By this absurd invention, it seems, he won the king's favour and bettered his own position.

He advised young artists to remain polite when being

GENIUS AND CHARACTER

censured. He, who scattered the profoundest bits of wisdom throughout his notebooks couched in succinct epigrams, outlines half a dozen letters to his master accusing his assistants of frivolity. Even in his sketch-books he takes precautions, and they do not stop at mirror writing. When writing against the eating of meat, he is afraid 'to say more, since it is not permissible to speak the truth.'

Yet in all walks of life he was borne up by his sense of dignity. 'The master gives commands; the slave carries them into effect.' That is the form in which his pride sanctions the essayistic nature of his work. He never gave his patron the proper title, but addressed him as Signore. With the intense pride of a man at peace with himself, this rebel wrote in the midst of a thousand revolutionary jottings: 'I will let the crowned books stay, because they contain the highest truth.'

Handsome and well-groomed, obviously careful to preserve a distinguished appearance, he loved the body and laid emphasis on the matter of dress. 'Coarse people of bad habits and shallow judgments do not deserve so beautiful an instrument, such a complex anatomical equipment, as the human body. They should merely have a sack for taking in food and letting it out again, for they are nothing but an alimentary canal.' For such fastidious reasons he disapproved of sculpture; he did not like to 'be forced to stand, dusty and dirty, while the painter sits comfortably and quietly at his work, using beautiful colours and a brush as light as a feather. He can dress as well as he pleases; the room is filled with lovely paintings, and often there are musicians sitting about, and people to read aloud.' Similarly he was fond of animals and would not eat them. He bought caged birds in the market and freed them immediately afterwards.

LEONARDO DA VINCI

In youth he may have affected and exaggerated these natural traits. He may, when he had money, have ridden on horseback through the streets with friends and servants, to give the people a display and give himself the feel of splendour. But in the countless jottings to do with money and expenditures which keep turning up in his diaries – and most of these go back only to the beginning of his thirties – there is no mention of horses and luxury. Even the handwriting, which is precious and fantastic only in the oldest books, becomes plainer.

In his fifties he rescued from the vicissitudes of war his entire wealth, 600 gold florins, the savings of seventeen years, depositing it in the savings bank at Florence, drawing sums from time to time, paying debts and lending to friends. Everything definite which we know about his public and private life indicates that during the latter half of his career, the period in which all his intellectual and artistic achievements took place, he lived a quiet, comfortable, and ordered existence, much like a distinguished stranger, for ‘only by being alone can you belong completely to yourself.’

But when it was to his advantage his public dealings were strained and undependable; he acted as a Bohemian towards every one who commissioned him to do work. Neither a sense of duty nor a desire for fame could drive him to complete a work, so that he hardly ever abided by his contracts; and since none of his contemporaries understood him, and least of all his biographer Vasari, no one who gave Leonardo a commission was ever satisfied with him.

Churches and individuals with whom he contracted to finish a painting within a definite period of time would give him gold florins, lodging, and wine as advance payment; he would begin work, and then he would not like it, or he grew

GENIUS AND CHARACTER

bored with it; he would go away, and they would complain about him or even bring action against him.

When the city of Florence gave him, in his fifties, an important commission 'for a beautiful work' to decorate a wall in the Signory, the city fathers were cautious in dealing with this untrustworthy man: they bound him to an agreement whereby, if he had not finished by a definite date, he should refund his monthly payments and surrender the cartoon to the city. But when the citizens paid him his gold in copper coins, he began to grumble. He could no longer lay eyes on the gigantic picture, which he was endangering by new technical methods; he wanted to return to Milan; he took leave of absence. The gonfalonier threatened him with a fine if he did not return. The matter came to court — whereupon the King of France appeared *ex machina* and the wishes of His Majesty prevailed.

He often got into difficulties with Il Moro as well. The remarkable thing is that they were on good terms for so long. A ruler who had risen to power by force, who feared a similar violent end, who was continually harassed and was continually making demands; a philosopher who was always equable and observant, but who was an inveterate experimenter and never brought his work to completion. As the equestrian statue, the 'great horse,' continued to remain in the stage of trials and models, the Duke hired another artist. But when he did not paint the *camerini* of his castle, and finally failed to finish the Last Supper in Santa Maria delle Grazie, their relations became strained. Already, for some time past, the Duke had assigned him, instead of money, the income from certain city gates and water rents which he was to procure for himself as best he could. 'The painter made somewhat of a row to-day, and on account of this he has

LEONARDO DA VINCI

left,' the Duke writes, but the painter notes: 'First the benefices, afterwards the work, then the ingratitude, and finally these unseemly scenes.' Yet they became reconciled – just as the Weimar Duke much later was to quarrel and become reconciled with his factotum. The Duke restored him to favour, gave him money, and a vineyard besides.

He took what was given him, and asked for what he needed. But in his book there is the murmur of his monologue; 'Oh, do not place a low value upon me, I am not poor. He is poor whose wants are many.'

There was no place in this life for passion. Leonardo moved through the *Secolo appassionato* with the perfect composure of a philosopher. His genius and his beauty, his association with the nobles, and the universality of his achievements, put him in touch with the interesting women of his country; but none of those humanistic feminine epistles in which the society of that time discussed matters of love mentions his name, and there is no love story connected with this most fascinating of all Renaissance artists. In keeping with his narcissus-like monologue and his reserve, and with the sweetness of the characters in his paintings, he might be expected to show a predilection for male youth – and as a matter of fact there are documents and anecdotes bearing on Leonardo's interest in young boys.

Few of the records of his earlier years are dependable; but we do have reliable evidence that he was tried for the corrupting of an unruly boy and was only partially acquitted. And when his diaries, amidst all their macrocosmic and microcosmic questionings and answers, sketch the arabesque of his life, we see emerging everywhere from his pages those blond heads which his drawings and paintings have

GENIUS AND CHARACTER

immortalized. For the most part they are students – and what curly locks this one has, and what a loquacious fellow that other one must have been. Between mathematical calculations of the pendulum, along with drawings of sluices and basins, we can decipher how at Rome, instead of polishing his concave mirror for him, they ran off with the Swiss guardsmen of the Pope, or on a bird hunt, or to a drinking bout. And then again, immediately adjoining: ‘Ask how skating is done in Flanders.’

Generous, hospitable as an Oriental, he gave the beautiful lads what he had, made them presents of his best pages, which they signed and sold. And when they stole from him, he stood for it, acting as though he had noticed nothing. But he devotes an entire page to a list of the things which a certain Giacomo pilfered from him and his friends, and to an account of what this boy had cost him in clothes; shoes, and belts. And along the edge, in all clarity, we read: ‘Thievish, deceitful, selfish, greedy. . . . How much does the boy cost me?’

As he and they grew older, most of them gradually drifted away. Only two – Andrea Salaino and Melzi – remained with him, as comrades, helpers, and friends.

And suddenly, in the later monologue he writes: ‘Intellectual passion drives away all lusts.’

Leonardo’s art flows from the sources of this sublime eroticism.

Since painting was by no means a monomania with him, or even a predominant interest, he could at some other period in the history of art have become a musician, even had he not constructed instruments of silver and excelled as a flute-player. The truth is that no other painters painted so

LEONARDO DA VINCI

musically as Correggio and Leonardo, the two most delicate eroticists of the south.

But there is still a closer path from scientist to painter: the path of observation. For his pure experimentation was no less pronouncedly visual than his painting. In this also he resembled Goethe, whose visual perceptions disturbed the equilibrium of his genius for twenty years and struggled to make of him a painter. Leonardo was always searching for pictures, precisely because he was searching for knowledge. Constantly, in his youth and in old age, he was seen with a sketch-book in his belt. When he began his work on anatomy by listing four ways of registering emotions through movement and expression, here the scientist was almost a painter. And when, according to the testimony of a contemporary, he followed odd-looking people halfway across the city in order to get their features accurately, here the painter is very nearly the scientist.

There is a passage in the monologues: 'Giovannina, fantastic face, lives in Santa Catherina, in the hospital.' To paint a character from the Bible, for an old man, a beggar, or a shepherd, he would go to the public squares and the drinking dens, where he would be most likely to meet such persons. And he would draw a type or an animal from observation a hundred times before turning to his picture to fix it there for all time. He is said to have brought home peasants from the market and got them drunk in order to draw them. At the same time he was looking for laws; while studying the facial traits, he recorded the transitions in the closing and opening of the eyelid, the wrinkling of the nose, the pouting of the lips, in laughing, sneezing, yawning, cramps, perspiration, weariness, hunger — always he looked for the cause behind the expression which he was painting.

GENIUS AND CHARACTER

While Michael Angelo, at times even under the same roof, was covering enormous walls with the colossi of his imagination, giving them their ultimate form and leaving them thus to glitter or pale through the centuries; and while Raphael's skilful eclectic fingers were at work to capture the absolute in beauty, Leonardo was the essayist, the relativist, a tester and a player. He declined to paint al fresco or in tempera, since he could not interrupt such work for 'the subtlest reflections,' as he called them.

For when he painted, he must be able to abandon the oil picture suddenly whenever he felt a change of mood and the desire to study some aspect of nature elsewhere. From a cloister near Florence, which had ordered a Madonna of him and had been waiting several months for its completion, an ecclesiastic writes: 'He is applying himself passionately to geometry, but he can't say a good word for the brush.' Once — by the report of a Milanese, who saw him busy on the 'Last Supper' — he painted the whole day, beginning at sunrise and standing on his scaffold without food or drink. Then again, he would not appear for days, or he would sit before the canvas for a couple of hours, silent and meditative, and then would leave again. Or he came into the church at mid-day after a ride on horseback, heated and excited, touched one of the figures with two strokes of his brush, and vanished.

Since he was a pure intellect, and only occasionally attempted to reduce his observations to pictures rather than to laws, he never wholly mastered his medium. As an inventor, his struggles with matter were victorious; as a painter he was continually in retreat. It is as though the technologist in him refused to govern the musical precincts of his art. To be sure, he was continually immersed in the problems of his material. For his 'Battle of the Standard' at Florence he mixed the

LEONARDO DA VINCI

coarsest stucco as a ground, lit a coal fire beneath it in order to dry it out; the whole began to sweat, his work perished beneath his hands – but he promptly turned his back on it and left it.

By his experiments with the ground-colours, he ruined a Madonna for a gentleman of the Vatican. And when as the first step in a work for Leo Medici, he began preparing the varnish by an involved process of distilling oils and herbs, the merry Pope said: ‘Alas, you will never finish. You are thinking of the end before you have begun!’ Similarly, he left both the principal works of Milan in an unfinished state. Even in his own days the ‘Last Supper’ had begun to vanish into the wall as the result of one of his obdurate experiments with the mixing of oils. The gigantic statue, which stood in clay for years in the courtyard of the Castello, was never cast because he insisted that four furnaces should first be constructed for smelting the bronze. New wars intervened; Il Moro at times lacked money and at times interest. And so nothing was left of this work, on which he had been engaged intermittently for sixteen years, but a dilapidated model which drunken marksmen later demolished with their arrows.

‘Without sound theories,’ he wrote to himself, ‘one cannot manage well in the hazards of painting.’ As an artist, Leonardo the technologist was a victim of his technique; but it seems that he was a willing victim, for since he always had a vision of the completed whole he could readily interrupt the incomplete experiment. Even the few pictures from his hand which we call completed, he himself considered to have been left in an unfinished state. ‘The desire obstructed the work,’ said Petrarch.

And yet he loved this art more than all others; and after several pages of reasons why painting is supreme among the

GENIUS AND CHARACTER

arts, he concludes with the proud exclamation: 'We, in our art as painters, dare call ourselves the grandsons of God!'

A single opponent arose in this battleless life. While the era was replete with the artistic rivalry of the cities, the jealousies of the patrons, the intrigues of the schools, Leonardo in his private diaries never once criticized his competitors for fame. Without time or country as he was, the battles of the artists did not excite him any more strongly than the battles of Italy's duchies and republics, and these did not interest him at all. Through all sorts of fractional broils, we see him living and working in peace, like a distinguished stranger.

Only one man, his great antipode, could have aroused him to emulation. And the Signory of the city in which they both were reared actually did call them into the lists together. It may have been more than an accident: it may have been the design of some Florentine senator to bring Michael Angelo and Leonardo together by having them paint the two walls of the great Council Hall. At least Leonardo took it in this way, even if we do mistrust a banal artist's legend connected with the statue of the 'David.' For here, and here only, in the 'Battle of the Standard,' this painter of shimmering mystery, this composer of secular rhapsodies, this sensualist in the grand manner, has plunged into the subject of motion – apparently to compete with the master of motion. He amassed an egregious tangle of fighting, tearing, shrieking men and beasts, enraged, ominous, and distorted to the point of madness.

Yet while the bathing soldiers on Michael Angelo's wall stretched their naked limbs, Leonardo clothed all his warriors. This melting flesh which he painted elsewhere was not made for war – so he felt – but for pleasure alone. On the other

LEONARDO DA VINCI

wall the painter summoned all his art in the rhythm of the arms and legs; but Leonardo laid chief emphasis upon the expressions of the men's and horses' heads. Each an extreme of its type, the painter of bodies and the painter of souls placed their works opposite each other. Both works have been lost; yet after half a century there was enough of Leonardo's visible for Cellini to prize it as 'the school of the entire world.' And the drawings of the old soldier and the young soldier, their faces distorted with shouting, still stand like watchmen turned to stone before this sunken garden.

They could also be compared as sculptors, although in this instance too their principal works remained incomplete. Michael Angelo's tomb of the Medici has survived only in fragments, and Leonardo's tomb of Trivulzio only in sketches. Both found the same symbol of sovereignty: both had slaves in chains bowing at the feet of their heroes. These two masters, one of whom bore within him a tragic human world and the other a smiling realm of the gods, had this one melancholy thought in common.

For this realm is a landscape projected from within. And whatever visions he captured, whatever dreams he converted into art, whatever magic figures he drew, stemmed from that world. They seem to live in thinner air; midway between knowledge and desire, their passions are intellectual passions. 'Art,' he writes in his monologue, 'creates the illusion of a divine beauty whose natural prototype has been destroyed by age or death.'

And his realistic studies, the results of unceasing observation, though they were apparently intended merely as literal copies, carry us beyond accuracy. The counter-play of observation and clairvoyance which made Leonardo significant as

GENIUS AND CHARACTER

an inventor, was of constant assistance to him in his art, where it has so pronounced an effect at decisive moments. For is not this transformation of a thing seen into an internal vision the very nature of art? Is there a better combination of endowments than an eye which can rest lovingly and understandingly upon the objects of nature, noting with greater and greater sharpness and silently recording the fluctuant connections between one detail and another — and a human heart, filled with an internal, ever-youthful melody, and veiling every clear perception with its own peculiar tonality? Given this — and the resultant record will be at once accurate and inventive, humble and independent. Even the most singular reflection of nature will, under such circumstances, reveal the stigma of the type, and yet in the copy of a flower done by an artist we can detect the evidences of a Divine intervention.

Leonardo drew a stone-cutter, a crow-bar, a dredging machine — and though these were without landscape, sky, or people, their wood and iron, their stone, wire, and plaster, seem nothing less than living muscles, pulsing veins, and glowing flesh. The shadows play so musically along the cold and murderous edges of a cannon that no one who knows the Madonnas of this master could fail to recognize the same hand here.

He would select the budding twig of an oak, or a forget-me-not, treating it in isolation as the Japanese artists of his day were doing unbeknown to him, and the result would be flooded with the same inward warmth and would envelop the observer in the same sweet redolence as the warmth and redolence of arms, breasts, and lips. The piece of a garment, laid sketchily across a thigh, a slight bit of material hardly amounting to more than a few folds, is so full of feeling that

LEONARDO DA VINCI

one might draw the face of a woman to whom this thigh is a part. Anatomical studies divided into squares and robbed of all illusion by the system of printed numerals in the corners, essays in proportion totally devoid of æsthetic purpose, peer forth from the depths of the soul and live their own secret life independently and in defiance of their maker's will. None of Leonardo's great masterpieces brings us so close to an understanding of his processes as these studies whose unintended magic puts them beyond the sketches of every other master.

How each the whole its substance gives, each in the other works and lives! Like heavenly forces rising and descending, their golden urns reciprocally lending. How these faces stream from the pages to make new harmonies with one another! There the elder Jacob, sketched for the 'Last Supper,' looks down, handsome in his fright, upon a castle drawn small in the corner, and seems of a sudden like a spirit, a great angel, who is calling upon the sleeping inhabitants of these towers to awaken. Alongside a hasty design of the 'Last Supper,' the mathematician had drawn circles in conflict with angles – and one cannot tell whether the mirror-writing on the bottom of the page applies to the magician at the table or the magic of the circle.

At times it is thought that this man lived by the laws of contrast, and that he would have failed had he not brought opposites together. In this way he put caricature next to beauty, not that a grotesque effect might result, but in order to make the marvellous still more unforgettable by emphasis. All these noses and mouths, hydrocephalic heads and hunched backs, which he jumbles in among his lovely youths are products of his perception, but also of his vision; and since they did not originate in either mockery or madness they mean to

GENIUS AND CHARACTER

us, as they did to him, merely the observance of peculiar accidents of nature.

Everything on this earth which has aged partakes in Leonardo's work of the nature of caricature, and scrutinizes critically the heaven of eternal youth which lives in his imagination. Thus he puts two profiles on a page, each a separate study, unrelated to the other – and the old man, with his seven hard lines as profile, seems to be saying to the charming youth: Do you know that I was once like you, and that some day you will be like me?

To get the answer, we have but to place the portrait of himself in old age alongside the superb version of earlier youth.

Nine paintings are now recognized as his own. All the others are doubtful; and since neither the Vienna picture nor the two in the Biblioteca Ambrosiana, neither the Madonna Litta nor the Leda, are up to his level, we are willing to accept this verdict. Of the nine authentic pictures, the 'Jerome,' the 'Annunciation,' and the 'Madonna Benois' are second-rate, and the 'Adoration of the Kings' is hardly begun. There are left not more than five pictures which completely represent for us Leonardo as a painter: the 'Virgin of the Rocks,' the 'Last Supper,' 'La Gioconda,' 'Saint Anne,' and the 'Saint John' – while we might also recognize among the authentic works of the master the brother-piece to the 'Saint John': 'Bacchus.' All these five or six pictures were painted late in life: the 'Virgin of the Rocks' and the 'Last Supper' in his forties, 'La Gioconda' and 'Anne' after fifty, and 'Bacchus' and 'John' about sixty or later. Except for the 'Last Supper,' all of Leonardo's masterpieces are in the Louvre.

All these pictures are pervaded with the same melody.

LEONARDO DA VINCI

With the exception of the 'John,' each of his characters arises from the same landscape, this dream-landscape of greenish lakes and white waterfalls, of brush-covered islands and cliffs magically blue. These are nocturnes lighted by an unseen aurora. But his people are not native to these places; the veil-like garments of these delicate, placid creatures could not shield them from the tempests which lie sleeping in such grottoes. It is purely the symphony of a dream which binds man and landscape, man and man.

For they all resemble one another, much as though they were brothers and sisters. And then again they resemble the figures of the drawings, even when the drawings are not preparatory studies for the paintings. 'A figure is not worth noting,' he writes once in his monologues, 'unless by some gesture it expresses the passion of the soul.' This sign-language is utilized most powerfully in the 'Last Supper,' his one major group. Here a dramatic moment heightens the expression of thirteen men, although their agitation and the absence of women take from the work the flower-like repose which elsewhere is so profound an aspect of the Master. This compendium of emotional expressions is robbed of its full effect as much by Christ's reproof as by the partial demolition of his figure. It stands quite alone among Leonardo's works; even if we include the paintings by him which have perished, it could at the outside be classed only with the 'Battle of the Standard.' And the picture cannot readily be grasped as a whole, but must be viewed as a series of events.

That passion of the soul, which is the subject of his meditations and which figures in all his paintings, is a knowing passion. There is no suffering in Leonardo: he painted Christ as a wise man; and we can more readily understand why Leonardo left Him incomPLETED in the 'Last Supper' if

GENIUS AND CHARACTER

we look at a faded, obliterated drawing of the Thorn-crowned King in Venice. And there is no innocence in Leonardo: the 'Virgin of the Rocks' is a fallen angel — and the other angel beside her looks out knowingly at the observer. Neither Saint Anne nor her daughter, nor the Christ child, nor even the John of the 'Last Supper,' to say nothing of the others, show evidence of that high innocence which possessed the Umbrian painters and which even Raphael sometimes mastered.

Yet Leonardo's figures are not worldly like the saints of the Venetians. Rather, they live far removed from strong light; they live in the regions of the intellect. But they all understand love, and this is the passion of the soul which their creator demands of them.

The same kind of love stirs in both his men and his women. On a page of profile sketches of girls and boys, one cannot always be sure of the sex. The heads of John, Philip, and Matthew in the 'Last Supper' could be the heads of girls, but the angel in the 'Virgin of the Rocks' could very easily be a boy. Bacchus, and above all the John in Paris, are pure hermaphrodites. It is not until the men grow beards, as with the elder Jacob of the 'Last Supper,' not until a wealth of love-nights has compressed the mouths of his women deeper into the flesh of the cheeks, that the sexes are differentiated; but even then they retain in common an element of spontaneous sweetness which speaks through the browless, long-lashed, ever-knowing eyes, through those always lightly trembling lips.

And yet, in the midst of their sensuousness, these same figures have a super-sensual trait in common: it is the modicum of knowledge in their pleasure, the sadness of dreams fulfilled. It is the trait of a bewitching melancholy which sets

LEONARDO DA VINCI

Leonardo's creatures apart from all others, and raises them above all sensuous painting, even above the charming figures of Correggio. All of them remember their master's self-admonishment: '*Decipimur votis et tempore fallimur et mos deridet curas.*'

He seldom painted men at their prime of life; they are either youthful or ageing. The virile type is never prominent. But he did depict mature women, since they did not affect him erotically: in particular as the Gioconda, as Anne, and in the red chalk drawing of the duchess Isabella d'Este, who belongs among his immortals.

The Gioconda, on which he is said to have painted for four years, and the Isabella, which he may have drawn in an hour, are the two of his women most distinct from each other; and precisely because even these have some unescapable trait of kinship, we recognize the one man author to both. La Gioconda is more suggestive, and stranger — made more attractive by the landscape behind her hair, by the ironically sweet language of eyes turned almost full upon us, by the charm of the lips inured to love, and by her calm assertion of experience.

Isabella, ten years younger, with more race and less personality, generally firmer, more seclusive and expectant, turns from us, despising the unknown observer at whom the other woman had smiled. With her averted glance, and her powerful but immobile features, she is less captivating. But this queenly neck, caught in a single line, this tumble of metallic hair which crowns her like a helmet, the clarity of her eyes and the boldness of her posture — in short, the entire freedom of her splendid figure, speaks less of the painter than of his era; and more thoroughly than the most famous pictures of women of that time, it preserves for subsequent

GENIUS AND CHARACTER

centuries a type of high-strung womanhood firm in her grasp of life.

Between them, and perhaps beyond them, soars the figure of Saint Anne. Related to La Gioconda, superior to her, though hardly older, she sums up in her mature smile all the spiritual adventure and love-enchantment that has ever been painted; and as she looks at her daughter and the angel, there seems to be more retrospection than hope in her contemplation of the generations. This painting, the 'Gioconda,' and the 'John,' which are now assembled on the walls of the same high room, ultimately contain all that the prophet sank into human picture.

In the 'John' he seems for the last time to recapture the vivacity of his youth. With a mouth which might have belonged to La Gioconda's eldest son, with such eyes as might have tried to fascinate the mother, with breast and arms which seem more natural to a woman in evening dress than to a man, he dares to point upwards with his voluptuous finger, thus in the name of his Master promising Bacchic beatitude to those who have already enjoyed such, here below.

He was an old man when he painted this youth. He was then living in his old castle, attended by a servant and the oldest of his favourites. He was living like an enchanter. To be sure, he was called court painter to the King of France, who honoured him in his letters as '*notre très chier et bien aimé Léonard*', collected all of Leonardo's work he could find, and even tried without success to remove to Paris the wall on which the 'Last Supper' was painted.

Yet the master lived in seclusion. As weathered as the hundred-year-old Faust, he spied himself again in the mirror; and though he copied himself imperturbably, he

LEONARDO DA VINCI

wrote in his diary: 'O Time, devourer of all things; envious old age, which destroys all! When Helen saw herself flaccid and wrinkled in the mirror, she wept and thought: How have I twice been the cause of plunder!'

Finally his right arm was lamed, and he devoted himself exclusively to invention. A Spanish cardinal found him in the midst of his dissections and compounds, retorts and machines – and when permitted to look through the manuscripts the cardinal wrote: 'If all this were to see the light of day, how great our delight and our profit!' Now the old man, near the close of his career, tried to collect and order his material. He did bring together a few treatises, but it was too late: the constant experimentation of a lifetime could not at the last be hastily assembled into the systems which he had always despised. When one has been consistently a learner, one does not become a teacher in old age. It was too late, and it was also too early, for he was still constructing and planning unceasingly: now, in accordance with his earlier ideas, he wanted to build embankments for the river near him, drain the swampland, and reclaim areas now lying under water.

Then he felt that his strength was diminishing. He apportioned his property among his friends, dignifiedly put all his affairs in order, and in the spring when he felt that death was near, the dying prophet wrote in his monologue:

'Man, always festively awaiting the new spring and the new summer, complains that the longed-for things are slow in coming, and fails all the while to notice that he is longing for his own end. Yet precisely this wish is the true quintessence of the elements which feel themselves imprisoned in the body through the soul and wish constantly to return to their maker. But I would have you know: this same wish is also the true spirit of nature, and man is but a cosmos in miniature.'



SHAKESPEARE

Face p. 187

SHAKESPEARE

*Lascivious grace in whom all ill well shows,
Kill me with spites; yet we must not be foes.*

SHAKESPEARE's life is hidden in darkness. For all the efforts of the scholars, it is still hardly more than a legend — and the dozen dates, letters, and documents that we do possess give us a silhouette rather than a portrait. As in the case of Leonardo, the records of his private life are missing, although there are biographical clues in Shakespeare's writings. The story of the poet's emotional career were better left untold. It lies beneath crackling, sparkling ice, as the reader speeds across the surface of his work; and where a crevasse opens into the abyss, as in the epilogue to 'The Tempest,' we pull back in terror and avert our eyes. To all appearances his work is extremely impersonal. A superman like Balzac produced it. It is the direct opposite of the work of Rembrandt, Goethe, or Byron. In thirty-six dramas he remade a world; on his narrow boards he completed a cycle of creation, and in the end he seems to have sunk back exhausted and completely emptied, the used-up vessel of manifold life, like an all-too-fertile mother.

What wonder that some have thought him the son of his Queen, while in the opinion of others he never lived at all, but was purely a creation of the fancy. For even his pictures, which are severe and reserved, seem to typify features which place us before new difficulties. We have evidence here that he suffered, perhaps even that he struggled, but hardly that he enjoyed. We catch no glimpses down those secret passes to a

GENIUS AND CHARACTER

great man's heart where, as in the sulphur pits, magic grottoes unfold in twilight. What was the nature of his said sons? Did he, through choice or compulsion, actually duplicate some of those experiences which genius is able to sense in advance? Did his narrow life as actor, proprietor, husband, and father in any way resemble that of the powerful characters which he allowed to act, love, betray, murder, or die in his name?

We know hardly anything definite about Shakespeare's tremendous inner life; and our imagination is free to spin a network of conjecture about the dozen definite facts we do have concerning him — much as with the life of the prophet of Milan, who painted the smiling women.

Suddenly light flashes through the darkness. At the end of his collected works, as an appendix — or even omitted in many editions — there are two youthful epics and a set of sonnets. These are usually considered as much inferior to the dramas. Generally misunderstood and frequently attacked, they are for the most part renounced by England's poets; and extrinsic issues make them an object of controversy among scholars whose solutions, even when they are adequate, throw no light upon the soul of the poet. Wordsworth alone felt the significance of this small book when he said: 'With this key Shakespeare unlocked his heart.' Yes, here in these graceful rhymes all the passions of the man are laid before us; here lie concealed the maddest love letters, written at the close of his youth.

The philologists see it all differently. Even though these verses may glow to the point of scorching us, they are looked upon as 'exercises of the imagination with which the poet entertained himself and his friends, especially since such themes were then the fashion.' Another man brings evidence in several hundred pages that a lady, an untitled woman, and

SHAKESPEARE

two young nobles, whom he describes, giving names and station, lived out a novel, and in the course of it one or another of them ordered sonnets from the well-known playwright of the Globe Theatre, which he delivered singly or in groups as the occasion warranted. A third is disturbed by the question as to whether the rebellion of the Earl of Essex is involved, and whether the opponent in the competition was Marlowe or Chapman. A fourth cannot understand why the poet, instead of being satisfied with a hecatomb, wrote on to number 154. But all of them, who believe generally that some experience formed the basis of the poems, astutely avoid the question: Who is the boy, and who the woman, to whom they refer?

Thus the famous dedication which stands at the head of the first printing confuses rather than clarifies. These highly insignificant lines from a publisher to a Mr. W. H. have become a puzzle whose solution would produce nothing of value. Or do we know anything when we say that this young man was the Earl of Pembroke rather than the Earl of Southampton? Or did this dedication belong not to the begetter but to the collector of the sonnets, some dealer or other, perhaps the poet's brother-in-law? An Englishman has flatly demonstrated that the dark lady was the Catholic Church; another that the boy was not a boy, but Queen Elizabeth herself, to whom her poet writes as to a man in order to emphasize her strength and majesty. A German author proclaimed them the cries of a mortal to an immortal. But his colleague laid it all out in this wise: the sonnets are merely the creation of a free poetic fancy, for if they were the result of feelings experienced in actual life, then the greatest poet would have to appear before us as weak and unsteady, and deserving of scant respect.

GENIUS AND CHARACTER

And this is the point of issue which divides the generations. To us of to-day this glowing book, this collection of feverish pages from a diary, furnishes the most welcome testimony as to how passion once rushed into this superhuman soul, once broke on these rocky shores. But one should not be alienated by the formalisms and conventions of the work: he must think of the eternal notes beating beneath the wigs and ruffles which disguise the profound humanness of Mozart. A trim baroque park does not mean to us that everything beneath the soil is equally well ordered; we can imagine the unseen roots struggling as hungrily and avidly in their plot of earth as the roots of an untamed forest.

For beneath the patent uniformity of these fourteen-liners, beneath the smooth surface, there are the sighs and tremors, the groaning, quaking, and rejoicing of a man in love. If the literary fashion of his age led him to accept the somewhat jangling and unpliant form of the simplified sonnet, this is merely the expression of his trade and his period: Napoleon's love letters often read like military dispatches. This poet's fate had the same touch of ironic melancholy about it as underlies his own later comedies.

He loves and is deceived. This new Prometheus, who formed men out of the wax of history or legend and infused into them the fire of his breath until they came to life, pines and serves, pays court, grows angry, and bids successively for the favours of a boy and of a mature woman. We know nothing about them; and there is nothing of importance to be known, except that he was beautiful and blond, decadent and a noble; but she was dark, wild, pleasure-loving, and somewhat of a gypsy. He becomes wholly enamoured of them both; they betray him, first individually and then together. Both, with native and impulsive cynicism, turn from him,

SHAKESPEARE

and perhaps turn towards him, without ever a suspicion of his intellect. Distraught by love and jealousy, he runs a gamut of emotions, cajoling or threatening, hesitant or eager. And yet when he is betrayed and totally abandoned, he rises with the thirst of youth to so much beauty, so much refinement, that he threatens to exhaust himself in love-hate and to explode with madness.

The poet, who was always negligent in the publication of his works, could surely not have assembled even the least turbulent of these poems, to say nothing of publishing them. Further, all outward evidence would point to the contrary: such as the thoroughly disorganized text, the dedication from the publisher, his unliterary, masculinely stylized age — the book appeared seven years before his death — and above all the desire not to represent his love affair, the parties to which must have been known to certain circles in London, with the gesture of the confessor. Thus, we are more inclined to believe that in order to injure Shakespeare and the young earl an opponent published these poems, copies of which had been in the hands of friends for years. The mad years were over in which the poet dared frighten the bourgeois with the wild Ariosto-like songs of Venus and Adonis which did, it is true, pass the censorship of the Archbishop of Canterbury, although they were cited in a contemporary poem among the household utensils of his cocotte as a stimulant to seduction.

His contemporaries, although they were accustomed to sonnet sequences, and in particular to sequences involving men, admired the intensity of his collection. Then they were eclipsed, along with the dramas; but when the dramas returned to favour the sonnets were still neglected. Who reads them to-day? Who can find his way about in this trim park

GENIUS AND CHARACTER

where all paths seem alike, and where any one who tries to walk here without a guide is wearied by their uniformity?

Since the arrangement of the sonnets was not made by the poet himself, later ages may, without encroaching on the rights of the individual pieces, attempt their rearrangement without fear of being more at fault than the original publisher. This task has long since been undertaken by English, French, and German scholars. Even on their republication, thirty years after the first appearance, each sonnet was given a title.

The sonnets are by no means of equal value. Sometimes they express a mood, at other times they are hardly more than conceits – and a third of the poems must be omitted in order to convey the full force of this passionate story. Then one hears it reverberate. The first group, which is the most moral one, is also the least interesting. Perhaps it was ordered by a doting mother who was anxious for her pleasure-loving boy to behave well in early marriage. Then there are others which resemble monologues and are brought into an artificial relationship with the rest by a sudden twist at the end.

But the deeply-felt ones are also perfect as genuine occasional poetry. The poet cries out against the ignominy of his times; he runs against the wall of death which relentlessly encircles the garden of life; at one moment he suns himself in eternal fame, and in the next he despises all striving; he complains of his plebeian origin, and then points to his calling with professional pride; ambition and envy, the pain of unrequited love, and the delay of justice torture him like his own Danish prince – and the reader feels that Shakespeare the man is here. We listen to his heartbeat; we are enthralled by this genuinely Shakespearean drama, while the poet kneels before beauty, while genius humbles itself before a corrupt

SHAKESPEARE

dazzling youth, while the delights of a woman skilled in love break upon his shore, and while at the last the ageing enchanter runs after his two laughing betrayers, after these two simpletons — gasping, despised, loving and hating, wholly the fool and wholly the poet.

Neither his marriage, nor his purchase of property, nor even the burning of the theatre, affected him as profoundly as this experience. And while the universe was mirrored in the palace within, and projected back in images on the screen without, this adventure from without seized him by the neck, shook him, and racked him. This was the fate of Shakespeare.



REMBRANDT

Face p. 195

REMBRANDT'S SELF-PORTRAIT

*When I need relief from my work, I seek
not honor, but freedom*

IN all history, there is but one artist who combines all the elements of self-portraiture: he alone depicts the various stages of a man's evolution. His self-portraits silently display a life: the yearning, despair, success, and tragedy of Rembrandt van Rijn. Rembrandt's life is so accurately disclosed in his series of self-portraits that one can find here a record of all his suffering and his elation.

Eighty-four self-portraits are now considered genuine, and fifty-eight of these are paintings. He painted the first when he was twenty-one, the last when he was sixty-three. During the intervening twenty-four years exactly twice as many copies of himself were produced.

In his first picture, a young man examines the world with astute eyes — but the senses are sleeping. In the last, when the senses are again asleep, his eyes are turned inwardly. At the same time he painted his last work: 'The Return of the Prodigal Son.' There is more of a human story in this series of pictures than will be found in Rembrandt's actual biography.

In his early twenties he is somewhat uncertain, dropping his head and eyes in confusion. His mouth is firmly closed and secretive. But his eyes dart forth like the dove from the closed ark, scouting to see what land may have emerged. That earnestness of which youth alone is capable pervades

GENIUS AND CHARACTER

him, such earnestness as old age is always struggling to regain. Also, the vacillation and instability of youth are manifest.

Next he appears to himself as a beardless and passionate boy, with noble lips. And on another morning of the same year, he made himself a helmet of hair, raised his eyebrows, allowed a derisive smile to play about the corners of his mouth, and tried by dint of scanty beard and moustache to set before himself and the world the evidences of his sudden maturity. The next day he played the smirking, crafty peasant, obscuring his genius by his impudence. It was perhaps on the same afternoon that the etching needle examined in the mirror a young diplomat with a long, curly wig. And a few days later he discovered for the first time that gold chains laid about the neck over black velvet, and a barret with a delicate arabesque and a feather with a long baroque sweep, plus the gesture of the complete nobleman — that this can at least make a mask which not every one can don or doff at will. Thus his imagination riots at twenty-three, anticipating life, knowing the feel of events before their occurrence.

Soon thereafter Saskia came to him — the only person in the world by this name, just as no one else has ever been called Rembrandt. She glided down to him gently, a fulfilled dream, an inspiriting vision, a lovely image, each day astonishing, modest and passionate at night, intellectual without pedantry, changeable, but harmonious, endowed with every charm. When one thinks of how the artist looked at her, one thinks also of Othello. He was enchanted, exalted, and enriched, bound to her by all his senses — and the sight of her each day wrung from him these many pictures of her, which are the documents of a profound affection.

REMBRANDT'S SELF-PORTRAIT

He saw the lovely creature in his company, and at the beginning he twice painted the two of them. Once, having appeared when she was putting on her jewels, he told her to put on twice as many, sat her down before the mirror and showed her how light and graceful her hands could be as she paused, in adjusting an earring, to admire it. Then, so that she might smile, he bade her watch herself in the mirror. He himself cocked over one ear a hat with a long feather, hung several chains about his neck, and stood waiting, ready to hand her a string of pearls. But imperceptibly he moves away in his thoughts; he no longer sees his charming Saskia, and still less he sees the observer: he sees the group, and paints. But in the other of these two pictures, which has been called 'The Breakfast' and which could be called 'The Midst of Life,' she is sitting on his knee – and with rakish impudence, as lightly as the King of Life, he turns too obviously towards the observer, towards the world, and she too must turn her head. Sword and tankard are gleaming, the bright wine is shaking in the high goblet, the feathers are waving, the large hand of the artist is laid across Saskia's hip in firm possessiveness, and the lips speak laughingly: I see your head no longer, Gorgon!

During this period he painted himself twelve times in one year. The absorptive expression reappears in his eyes, yet he manifests a type of composure which comes with the knowledge of beauty and the sorrow of fulfilment. Again his mouth is closed – but this time only to the world. For her, the beautiful escutcheon of his fancy, these lips have surely spoken words which, if she could not hear them, she could feel like the pulse of her own child.

Now he basks in happiness, or what people call happiness. He has wealth and reputation, and is still in those years when

GENIUS AND CHARACTER

it is a joy to give the world a spectacle. He holds himself like a prince. He was not born so. Chains, placed decoratively and sparingly and not with the indiscriminate enthusiasm of the Turk, give him a new claim on our admiration.

His hair is well trained; his beard is soft and fashionable. Embroidered jacket, furs, and collars are worn not as a mask, but to befit his station and his bearing. Now, he feels, I am a citizen of importance; I am a redoubtable warrior. He tilts his enormous plumed hats, then replaces them with helmets; he hangs golden chains across his breast; and once, noticing that the two sharp feathers of his barret cast shadows like ghosts upon the wall, he painted these shadows too. Whereby he painted his future.

Four years later, he turns from his observance of a profound and ardent world to rediscover himself; and again he is seized by the desire to depict himself. He did so four times. In the unusually beautiful picture of himself at thirty-two his finery is sparse and subdued. He is more composed, more representative, more melancholy. The man of genius always anticipates his destiny.

At the same time in England a self-portrait was produced which might have been the text to this picture. Hamlet.

Then Saskia died.

At once he laid aside his finery and his mundane mask. The time of defiance, of the waking dream, is over; again the man stands alone. Saskia is dead. In these years he sees himself as a burgher: prudent, substantial, retiring. Did we not know these features, we should mistake him for a merchant, or sometimes for a member of the city council. Lugubriously in his dark domino he attends the masked ball of life. But he paints Saskia once more after death. And this touching

REMBRANDT'S SELF-PORTRAIT

picture, this greeting which he himself exacts from the dead for the living, is like a self-portrait of his soul. Then, over a space of five years, the picture-diary is silent.

When he next paints himself, he has begun to develop the expression which we usually associate with Rembrandt, just as we generally turn with impatience to the last pictures of Goethe. He is again dressed with care, and in unusual garments. But as a lansquenet he has about him something of a sorrowing knight; and in the self-portrait in the possession of Lady Rothschild his bitterness is plainly in evidence. Then he is silent for five more years.

Lo, in the middle of his fifties, the youth with the large questing eyes appears again. Again he is beardless and wears his velvet cap, but two long folds flank the mouth like watchmen. In another picture of the same period he is even short-necked and sturdy, as though he ate and drank plentifully in order to sleep well. At the same time his charming son Titus rises before him — the heir to Saskia's beauty, the heir to early knowledge, melancholy and appealing.

Meanwhile he had taken a second wife, who was a good woman and said little. Deliberately, he took his stand before the world. In fact his expression was sometimes so resolute that it might better have suited a military commander. He still had a grip on himself, although his affairs were in confusion. He was self-contained, but one blow might destroy him. When the collapse of his finances occurred, his artificial swagger soon broke down, and over night he became an old man.

One year after he had looked at such a determined Rembrandt, he saw an impoverished, embittered old man who was sitting in his house-coat, since all his fine garments had been sold at auction. He saw that he was unshaven, that his shirt

GENIUS AND CHARACTER

was worn, and that his face was haggard. He took a staff in his left hand and painted Rembrandt the solitary. This is Rembrandt at the beginning of his last stage, and the picture is the first of his final series: self-portraits of satanic melancholy. For now he paints himself again seven times in one year. Of these pictures, in the one at the Louvre he is the most terrifying; the Munich one shows him as indigent, the Aix one as frantic. The wrinkles of his forehead are increased; the collar is turned up high in order to conceal the fallen neck; some of his teeth are missing; and the large eye looks out helplessly.

Three years later he can hardly be recognized. There is something flaccid, almost weak, about his face. Yet as though attracted by the strains of long familiar music, he returns to his mirror, to the dance. He pulls himself together once more, resumes his old-time gestures of nobility. Nothing is left but a white night-cap and a fur; yet he transforms these into the purple of a king at once uncrowned and deposed, his bearing and his expression are such. And here for the first time, near the close of his life, after so many mirror pictures, so many different poses and moods, Rembrandt paints himself for the first and only time as a painter.

Once in his middle period he had etched himself in the act of etching; yet the little sheet in no way shows the artist, neither as inspired, as studying, nor as working.

Rather, we are allowed to notice as little as possible. Not only his drawing, but also the paper on which he is drawing, are invisible — and only one little corner of the pencil indicates that he is not reading. But now, as an old man, on the other side of life, after having painted his own portrait eighty times, he finally seized the traditional symbols of his power — palette, brush, and paint-stick — in his left hand, while he

REMBRANDT'S SELF-PORTRAIT

rested his right hand on his hip, thereby demanding of the world what it once gave him freely without the asking.

Two more times he was lured into painting his head. Contrary to his earlier custom, he now omitted the decrepit body; he knew that now the face alone was his. In the Carstanjen picture, he laughs out from his frame at the spectator with diabolic coquetry and pokes with his stick against a mystically cold creature lost in shadow. Here he has dared to paint his demon.

Now, after the second wife, he had also buried his son, the one remaining symbol of his vanished dream. Yet instead of shattering him, this possibly gave him a kind of strength – as though he now understood his fate and knew that there were no more blows in store for him. He puts on his old cap attentively. He finds the pallor of his face more noticeable than his wrinkles. Mouth and eyes lie deep. The lips remain firmly closed, as they were in his earliest youth. Then they would not disclose what they expected of life; and now they kept silent as to what they had experienced.

But the hands, which created all this, are no longer visible.

The greatest self-portraitist known not only to painting but to all art, more profoundly lost in his ego than even Byron or other analytical tragedians, he concludes the record of his career and his work without a sign, without emblems, a man without a mask.

So at the end prototype and copy fall together as though in deep likeness, and whoever wrote the psychological history of the self-portrait would automatically write a history of the other self.

For the artist continually strives to meet himself again in his art, yet he never meets himself corporeally as in his own

GENIUS AND CHARACTER

figure. Play and counterplay are familiar to him; he continually feels the other self; and he would be as unfruitful as it is, did not his God compel him to copy it.

In this one work alone the great inimical powers are united: the demon calls forth the genius, and the genius gives us his image.



VOLTAIRE

Face p. 203

VOLTAIRE IN EIGHTEEN TABLEAUX

I am as slippery as an eel, as lively as a lizard, and as tireless as a squirrel

IN an upholstered rococo room in Paris an elegant old woman, shrunken but vivacious, is sitting by the window, blinking and smiling in the sun. It is noon, the time for the daily visit of the Abbé, who composes verses, understands women, and writes on music. As he enters he is leading by the hand a boy with alert features, the same boy whose verses he had told her about the day before. Recently, so the story went, an *Invalide* who had served during the more brilliant years of the now ailing Roi Soleil appeared in the school to ask the teacher to write him a memorial poem to the Dauphin. The teacher being absent, the boy promptly sat down and wrote him a poem in twenty verses. This had been handed about, and had been subsequently shown to the old lady.

Now as he stands facing her, his aggressiveness is subdued. He hesitates, and respectfully kisses the wrinkled hand on which, as he perhaps already knows, the lips of Molière had rested half a century ago, when this hand still exhaled the fragrance of a Venus. Now she smiles at the young man; and a year later, when her will is opened, it will be found that she has left him a legacy of two thousand francs with which he is to buy books. Ninon de Lenclos, eighty-four years of age, and the ten-year-old Voltaire.

The twenty-one-year-old littérateur is sitting in a café storming and raging against King and Court, and in par-

GENIUS AND CHARACTER

ticular deriding the dissolute Orléans. His auditor, an officer whom he has met by accident, imperceptibly draws him out more and more. The young political poet begins to exaggerate and in an excess of zeal he boasts of having composed certain French and Latin lampoons which were being circulated anonymously at that time and had in reality been written by some one else. The spy promptly reported all this, the Regent learned of it, and a few days later Voltaire is sitting in the Bastille, where he has brought from his parents' house two volumes of Homer, two lace handkerchiefs, a hood, two collars, a night-cap, and a bottle of carnation perfume.

He sits in the tower for eleven months; and since he is not allowed to have paper and ink, he writes his verses with a piece of lead, between the lines of a book.

The Comédie Française is overcrowded. Court and society are divided into two parties, each outdoing the other in pearls and stones and in expectancy and malice. The 'Œdipus' of young Voltaire is about to be performed; and the Duchess of Maine and her faction hope that the regent and his daughter, who as every one knows are living as man and wife, will feel the force of their poetic opponent's innuendoes, like the royal pair in Hamlet, and scandalously collapse. Perhaps they will be hissed. But Orléans is more suave than that, and the times are less tragic than in legendary Denmark. He smiles placidly beside his daughter; the duchess sits proudly under her canopy, surrounded by her thirty ladies. She makes no attempt to hide from her father the evidences of her pregnancy – and as the tragedy progresses they themselves give the signal for applause. Voltaire, behind the scenes, is in high spirits, for he feels that he has scored a victory. Finally he has himself made up as a page and helps carry the train

VOLTAIRE IN EIGHTEEN TABLEAUX

of the high priest in order to observe the public from the stage.

When at the end the applause lets loose (for there are still more Oedipean pairs in the company) and the author shows himself in the *loge* of a marshal, the chorus calls up from below to the marshal's beautiful wife: 'Kiss him!' And she does so, amid universal rejoicing.

In the *loge* of the great Adrienne Lecouvreur one winter evening Voltaire meets a young noble who is irritated to find the lady in the company of this bourgeois littérateur. 'Just what is your real name,' he asks sarcastically, since Voltaire had merely adopted this name, 'Monsieur de Voltaire or simply Monsieur Arouet?'

'My name begins with me; yours ends with you!' the poet retorts. The chevalier raises his stick, Voltaire reaches for his sword, the actress feigns unconsciousness.

But some days later when he was stepping from the palace of a duke, where he had been an intimate guest for several years, he was beset by a pack of rowdies and beaten while the chevalier, a few steps away, looked on and laughed. As soon as the victim was able to make his escape, he returned to the dining-room of the duke to call upon him for assistance, since such an outrage involved the duke as his host.

But the duke refused to help him. Though his intellectual attainments had made him a favourite with the high nobility and a protégé of the woman who was the real ruler of France, and though he had felt himself set for a great diplomatic career for which he was in so many ways fitted, Voltaire saw that he had not even scratched the surface of class prejudice. Now he practised fencing, from morning till night; he repeatedly challenged the chevalier, and publicly insulted him,

GENIUS AND CHARACTER

but the man's relatives, many of whom were cardinals and princes, contrived to prevent the duel, preferring to have the bourgeois first arrested and then banished.

Thus he came to England.

On one of the narrow side streets of Paris there stands an old house which belongs to a grain-dealer. Voltaire, towards the close of his thirties, has returned, and after a period of hiding he now makes no further attempt to conceal his presence. He moves about from place to place, and finally locates with this grain-dealer, whom he also gets to act as his broker in grain speculations. In his quarters here Voltaire receives every one. To-day the Duchess of Saint-Pierre and her friend are visiting him, and they have brought with them a woman who, though not exactly beautiful, is very striking in appearance. She has a large nose and a lovely mouth; her chin is firm — and she has clear green eyes, and her high pure forehead is framed by black hair. She enters unpretentiously — yet she is highly educated and has had a world of experience. The poet is quick to recognize that, for all her knowledge and her intellectuality, the Marquise du Châtelet is profoundly passionate. As they sit down to an improvised meal, he offers this little stanza:

Ciel! que j'entendrais s'écrier,
Marianne, ma cuisinière,
Si la Duchesse de Saint-Pierre,
Du Châtelet et Forcalquier,
Venait souper dans ma tanière!

From this evening on, the 'divine Emilie' remained his intimate for seventeen years, first as his mistress and later as friend and patroness. For whole years he lives in the family

VOLTAIRE IN EIGHTEEN TABLEAUX

château on the border of Loraine so as to be able, during his periodic persecutions, to get out of the country at a moment's notice.

In a barren room of a castle at Cleves a frail man of twenty-eight, wrapped in a Prussian riding-cloak, is lying in a fever. He is waiting for the arrival of his idol, as he has been waiting for the last four years. He has been writing him letters both in verse and prose which contained the most passionate eulogies, comparing him with Apollo and Socrates, with Cicero, Pliny, and Agrippa. Yet the Frenchman has not come. He has been holding him off with the baldest flattery, until the title which this man was due to inherit should become a certainty. He has called up the names of Trajan and Virgil, Titus and Augustus, in order to tell him how highly he thinks of him. Now, when they finally meet, the German is down with intermittent fever.

But the younger man's emotions at the sight of the master are so intense that the fever abates, and for three days these two men, despite their fundamental differences, enjoy their first intellectual encounter.

Frederick and Voltaire.

At the table of Richelieu, who was friendly to the poet and resembled him in intellect and cynicism, in chivalry and craftiness, they are discussing critically a new glorification of the Maid of Orléans; and it is suggested that Voltaire, who is present, could have handled the subject much more ably. The story of a barmaid, he answers smilingly, who abandons her tavern to die at the stake is purely a subject for satire! They prevail upon him; he retires, he finds the first four cantos, and shortly afterwards reads them to the

GENIUS AND CHARACTER

same company. Every one applauds and presses him to continue.

This is the beginning of *La Pucelle*, one of his boldest works, which he treats like a hidden vice, like a talisman, for years making it the secret repository of his free-thinking and his cynicism, himself disguising the copies of the poem so as not to pass as its author, though it did none the less go the rounds of Paris society and became unmistakably allied with the name of Voltaire.

Versailles. Voltaire is fifty. He promptly turns his attention to those modes of the day in which he alone became immortal. To-day, on the little court stage in the palace, in presence of the King and Queen, the Dauphin and the Infanta, chevaliers, princes, and cardinals, they are giving a performance, a fashionable *petit-rien*, ballet and text by musicians, dancers, and painters, the scoffer Voltaire having contributed nothing but the words. The commission to do this work for the court had been procured for him through the influence of a woman of bourgeois birth who loved his works and was now omnipotent: Pompadour. Voltaire as national poet in the stalls of the royal palace.

'Versailles, April 1, 1743. In consideration . . . His Majesty has found no one more deserving of being distinguished by an honorary title than Sieur Arouet de Voltaire, who by the superiority of his talents and by his enduring industry has made the most rapid progress in all those sciences which he has studied.'

Smiling to himself, he pockets his new annuity of 2000 pounds, and secretes the verses:

Mon Henri quatre, et ma Zaire,
Et mon Américaine Alzire,

VOLTAIRE IN EIGHTEEN TABLEAUX

Ne m'ont valu jamais un seul regard du roi:
J'avais mille ennemis avec très peu de gloire.
Les honneurs et les biens pleuvent enfin sur moi
Pour une farce de la Foire.

Gambling table of the Queen at Fountainebleau. Voltaire's friend, the Marquise du Châtelet, loses 400 louis d'or. He helps her out with the 200 which he still has left and she loses them. A servant gets another 200 from the nearest moneylender at a high rate of interest; a friend scrapes together 180 more. The lady, warned in vain by Voltaire, loses it all; 84,000 francs are gone. Voltaire, an unwilling spectator, ventures to say to her in English that she has not observed that she was playing with cheats.

Which is the truth, but this is the table of the Queen. The same night they both are forced to flee, in order to avoid drastic consequences.

A duchess houses him in a castle not far off, but she is so uneasy that for three months he has to remain in a remote room with the door locked and the shutters bolted. Each night at two he is brought to the bedroom of the old duchess, where he finds a dinner waiting for him and reads to the lady what he has written during the day. In this way he turns out five short novels.

Castle Commerci. In an old park. They are the guests of the King of Poland, who has been holding court here for a time with his friend. The Marquise, who is now beginning her forties, had ceased to be the mistress of Voltaire ten years ago, for Voltaire aged rapidly so far as women were concerned. Though she has always remained his intimate friend, she has recently fallen head over heels in love, in an affair which was to be her last. The man is shallow and negligible, ten years

GENIUS AND CHARACTER

her junior, a Monsieur de St. Lambert, who is also the lover of the King's mistress.

This evening Voltaire, who is now fifty-four years old, leaves his rooms just before dinner and enters his friend's apartments unannounced. He finds her in a very intimate position with the young man. Scene, accusations, bitterness, decision to leave this very night. His valet, in the interests of a reconciliation, sees to it that a coach is unavailable. In the night he finally hears a conversation between the two of them, who have been cronies now for over fifteen years. For the Marquise has hunted up her friend and is trying to placate him.

Voltaire: 'Do you want me to believe you after what I have seen with my own eyes? I have sacrificed health, prosperity, every advantage for you, and you deceive me!'

Marquise: 'I love you as much as ever, yet – for a long time you have complained that your strength was weakening. That is deplorable, still I must consider your health. Since you yourself say that you could do nothing for my comfort without injury to your own, how can you be angry with me when one of your friends assumes certain of your responsibilities?'

Voltaire: 'You are right. But hereafter be careful that it doesn't happen under my very eyes!'

The next evening his rival appears before him, and begs him to excuse his impetuosity. Voltaire: 'My son, I alone am in the wrong. You are in the happy age when one can love women and appeal to them. Take advantage of this brief period. I am an old man, and an invalid, and am no longer fitted for such pastimes!' The third evening they all sup as usual with the mistress of the King. Several months later when his friend is with child and they are all three trying to decide whether the married man shall be named as father,

VOLTAIRE IN EIGHTEEN TABLEAUX

Voltaire says: 'We will simply include the child among Madame's miscellaneous works.'

She is brought to bed, and Voltaire is near by, having refused the most pressing invitations of the King of Prussia in order that he might be present to comfort his friend at the birth of his rival's child. Every one in the château is cheerful. Suddenly, after a week, she has an attack of fever and dies. Husband, lover, and friend stand at her deathbed: then Voltaire goes slowly down the château stairs. At the foot of the stairs he falls, knocking his head against the flagging. His rival hurries to him, and picks him up unconscious. When he awakes, he looks at the young man and says: 'You have killed her!'

In Potsdam a Berlin *Schutzjude* lends the famous Frenchman a couple of diamonds which the poet intends to wear when acting the part of Cicero in a play of his to be given before the King. Frederick has had Voltaire with him for several months now, and has appointed him a Prussian chamberlain with an annuity of 20,000 francs. But Voltaire has always depended more on financial transactions for his living than on the uncertain income from his books, most of which appeared anonymously. There is some mention made of Saxony tax receipts, the purchase of which is strictly forbidden in Prussia, but on which one can, at the present rate of exchange, realize enormous profits. Voltaire fails to distinguish between Berlin and Paris; and thinking that here too a favourite of the king is immune from such rulings, he sends the Jew to Dresden to buy him Saxon papers for 40,000 francs. The King is secretly informed of this, and flies into a rage.

GENIUS AND CHARACTER

A long lawsuit is vigorously conducted by Voltaire, who offers a different explanation for the whole matter in order to defend his honour at court. The affair is finally settled by compromise, but in the eyes of the King it casts a lasting shadow upon the person of Voltaire.

When another incident, Voltaire's anonymous attack upon Maupertuis, his fellow-countryman and table companion at Sans souci, arouses Frederick to still more violent anger and prompts him to burn the pamphlet in the public street, Voltaire returns his key as chamberlain, his *pour le mérite*, and his appointment as pensioner, with the verses:

Je les recus avec tendresse,
Je vous les rends avec douleur;
Comme un amant jaloux, dans sa mauvaise humeur,
Rend le portrait de sa maîtresse.

On the same evening the King sends back these things to him, and will not let him depart. Some weeks later, after further quarrels, reconciliations, and caustic encounters, the poet serves notice on the King during parade.

'Well, Monsieur de Voltaire, you definitely desire to leave?'

'Sire, urgent matters, my health——'

'Then I wish you a pleasant journey, monsieur.'

They never see each other again. But soon thereafter the correspondence, with its mixture of admiration, malice, and tenderness, is resumed, to be maintained until the death of the poet twenty-four years later.

He is now past sixty, and lives near Geneva like a provincial noble, his little castle always filled with guests who come from all countries to see him and to hear him. Coach, lackeys, the cook from Paris, the secretary, a succession of

VOLTAIRE IN EIGHTEEN TABLEAUX

dramas on his little private stage, where the nobility also perform, and which arouses the resentment of the burghers.

Here, on the boundary line of his native land, which persecutes and threatens him for free-thinking, he lives for more than twenty years. He goes about in gray shoes and stockings, a wide silk jacket, and a little velvet cap or a large wig. He works incessantly. He is always doing things and always learning things, with enough time and energy left to spend weeks entertaining the leading men and women of his day. As a matter of precaution, he has one estate on Swiss soil and another on French, so that if persecuted he could slip from one to the other.

Yet as he grows older he becomes less interested in satisfying the curiosity and the intellectual demands of guests, and turns his attention rather to the plight of the peasants and their cries for help. From the city council of Geneva he obtains permission to drain the swamps around his estate (half a century before Faust is finished); he reclaims stretches of heath, and protects his people from the despotism of the dominant class.

Now the aged man follows the plough, and sows a small field which is called Monsieur de Voltaire's field, and which is reserved exclusively for him until he is past seventy-nine and can no longer be active. He is generous with his funds, even too generous at times. To assist the destitute in his locality, he inaugurates the manufacture of clocks; and he is the first in this section to introduce silk weaving. The theatre is converted into a house for silk-worms.

At the same time he works for months to free a family in Toulouse which was unjustly condemned by fanatical judges; he fights against the corruption of the French courts, against serfdom.

GENIUS AND CHARACTER

Justice is Voltaire's last and most passionate ideal.

One February afternoon a coach halts at the west gate of Paris; and when the customs officials ask whether there is any prohibited matter on board, the shrill voice of an old man answers: 'I don't believe, gentlemen, that there is any contraband here except myself.' One of the officials looks in, and then says to the other: 'By heavens, that is Monsieur de Voltaire!'

After several decades, he is revisiting Paris for the first and last time. His ostensible purpose is to assist with the staging of a new tragedy, and to attend to various other matters – but in reality he wants one more opportunity to see Paris. And Paris wants an opportunity to see him. He has become quite a problem to both the court and the church, since the former is as eager to keep him at a distance as the latter is to attract him. But he receives the homage of the Academy, and of leaders in politics and the drama, as many as three hundred people coming to see him on a single day. He on his part visits before all others the woman who had been his first love, and whom he has not seen since this unsuccessful attachment of sixty years ago. He is horrified at the results of the visit; and she seems to have been so too, for the next day she laconically returns him a picture of himself as a young man.

For the first time in seventy years Voltaire, who is suffering from hemoptysis and increasing feebleness, has a religious conversation with a priest. Yes, he, Voltaire, confesses – though of course no one knows what. He also allows them to wheedle a statement from him wherein he asserts that he wishes to die in the Catholic religion, and 'in case I have

VOLTAIRE IN EIGHTEEN TABLEAUX

ever grieved the church, I beg God and the church for forgiveness.' He was brought to this through a strange fear that his corpse might be cast into the boneyard. But when the Abbé was about to administer the sacrament to him, the old man stopped him with the words: 'Remember that I am still spitting blood; we must be careful not to mix God's blood with my own.'

He repulses all further advances on the part of the clergy, saying angrily that he would not even have made the concessions he did had he remained in Geneva. Then suddenly he becomes well again. His trip to the Academy is a triumphal march. In the theatre he receives such homage as Paris never before paid to a poet. When he is led forward from the back of a *loge* by his friends, he bows so deeply that his forehead touches the railing. And when he lifts his head again his eyes, which had remained sharp and clear for eighty years, are full of tears. But at home he smiles again and says: 'You don't know these Frenchmen! They welcomed Rousseau in exactly the same way, and the next day they had issued an order for his arrest!' Then he buys himself a house and decides to end his life in Paris.

But the end comes two weeks later; he declines rapidly, and dies in peace.

The church refuses him a grave. At the dissection the doctor takes his inordinately massive head, a friend takes his heart. At night the little corpse in dressing-gown and night-cap, looking like some one asleep, is quietly packed up and shipped away. The omnipotent church will not allow the Academy to have a mass read for the miscreant; the papers are not permitted to print a word about him. A prior is dismissed for having failed to prevent the removal of the body.

GENIUS AND CHARACTER

The dead man is secretly buried beside a relative in the provinces.

Twelve years later they are writing 1790. With the advent of the revolution, Voltaire's remains are brought back along a *via triumphalis* to Paris and placed in the Panthéon. The room where he was once confined in the tower of the Bastille is now a profusion of flowers, songs, and inscriptions. Amid torches and music, past hundreds of thousands of people, the twelve-span carriage drives on to Paris. The sarcophagus is inscribed with the words: 'As poet, thinker, and historian he gave the human spirit a mighty inspiration. He prepared us for freedom.'

A night in May, twenty-four years later: the lead coffin in the Panthéon is broken into, a band of young reactionaries stuff his bones into a sack, take the sack to a remote building plot, dig a hole, and allow his last remains to vanish on the edge of the metropolis.

No one knows where Voltaire's body fell into dust.

MACCHIAVELLI

Portrait of a Republican Thinker

IN the pulpit of San Marco stands the Florentine monk, Luther's forerunner, in his white robe, haggard, with fanatical, ascetic face, huge beaked nose and wide mouth, pouring forth passionate words, preaching repentance; already excommunicate, he is soon to be burned — so the sorriest of all Popes has already decreed. Among the men, to whom alone he now may speak, since women have begun to storm the Duomo, stands an elegant, small, dark man, with a narrow head, short, sharp nose, and prominent, closely compressed lips; he listens attentively, smiles, is silent. Then he goes home, and writes to his friends in Rome: 'I cannot understand the influence of this man! A dismantled prophet, that is all. Please explain to me how he has contrived to get such power over the people!'

So Macchiavelli, anti-Christ, stood before Savonarola, preacher of repentance: both opponents of a corrupt church, one because it seemed to him too spiritual for a world power, the other because it seemed to him too worldly for a spiritual power. A great cynic heard the word of a great sentimental, unmoved, and turned away. It did not occur to him that the people of Florence, who to-day cheered this monk and four weeks later put him on the rack, had, if not the cheers, at any rate the rack ready for him a decade hence.

At this time, Macchiavelli, hardly yet thirty, was already Secretary of State to the Republic of Florence; Republicanism

GENIUS AND CHARACTER

was native to his adult mind, for the Medici were driven out by the time he was five-and-twenty, and although, as the son of an impoverished patrician, he had been educated in Lorenzo's school, his natural realism caused him, even as a youth, to swim with the stream. Literature he had not studied deeply, nor was he versed in the arts; altogether the active thinker, the speculative politician, he was, in those days of storm which swept the very young into the highest offices of state, early sent abroad on important missions, and drawn into the governing machine. Hungry for knowledge rather than ambitious, bent on understanding men, and above all rulers, rather than on momentary success, his youthful letters reveal the Platonic spirit following the practical like its shadow, show the interest of the scientist in the human species rather than the strong drive of the man of action to results, the iron renunciation of the misanthrope rather than the creative madness of the born leader.

Such was the temper he took with him when, at thirty, he went to Romagna with an ambassador's commission to flatter Cæsar Borgia, its Duke, out of the threats he was, in the midst of a campaign, breathing against Florence, and into an alliance with her. He finds a youth of four-and-twenty, handsome to look upon, and a son of the Muses: at once wild and cold-blooded: son of the reigning Pope: soldier and Maccenas; seducer of women and protector of the poor; fighter, liar, master of bluff; the most vital personality in that age of amazing vitality. The date is 1502. The two men, instead of fighting or threatening, delight in each other. Borgia keeps Macchiavelli a fortnight with him in camp. The gain is mutual. Borgia, in appearance no more than a great robber chieftain, but actually the mind which can conceive of a united Italy, recognizes in a flash what the cold and learned diplomat

MACCHIAVELLI

has to teach him; perhaps, too, it tickled him to carry on good talk in the midst of treasons, stratagems, and spoils.

Macchiavelli's haul is the greater, however. For the first time he sees, in action, how a death-defying youth gets everything from those round him, from the people, from the enemy if no scruples plague him. The great amoralist, of whom the politician had dreamed because he was also a cynic, sees a prince hampered by no ties, free even of concern for appearances, a man without a country, without a family, without a feeling: he sees before him the pure will to power and translates his thoughts into this figure. He who had spent his entire youth at the desk sees here a young man for whom life means riding and lying – these two, and no third.

The Pope's son sweeps conquering through the land: to-day he exposes and punishes a traitor: to-morrow he unmasks a courier as a Duke of Orsini; gets treaties stolen, copied, and betrayed; offers pretty girls to the foreign envoy. The Florentine gapes: each evening he writes a report to his Chancellor. 'This lord has such a spirit,' he says in the first, 'that the greatest affairs seem trifles to him. His desire for power and fame spurs him on, he feels no effort, no danger. He is here before his departure from there is known. His people are ready to die for him. He has the best soldiers. So he is victorious and terrible, and fortune sits on his helm.'

In private letters, redolent of the rush, the brilliance, and the disorder of camp life, he begs his friend to send him Plutarch at once; so Macchiavelli's philosophic mind builds the foundations of his state system on the actual vision of Borgia and the contemporaneous study of Plutarch. His experiences in these weeks, in Borgia's train, give him the idea of the art of statecraft as a science, and its development into a textbook. The observer attempts the analysis of human

GENIUS AND CHARACTER

motive, revealed most clearly in this dominating ruler, and while he makes rapid progress in this, he remains in the dark as to whether the Duke is going to decide for Florence or against her.

Meantime, the young woman whom he has just married and left immediately, on a promise of instant return, goes every day to the Council to ask what he writes, and to demand money, since he has left none, and debts are piling up as the price of his determination to make a brave show on an annual income of a hundred gold crowns.

A year later Borgia père, Pope Alexander, dies of poison; his son is deprived of everything. Macchiavelli, as envoy to Rome, finds him a prisoner there, and his reports, which formerly could not praise him highly enough, speak of him at first coldly, and then not at all.

At this time he writes, in *terza rima*, a history of the past decade in Florence, full of amusing scurrilities at the expense of his political enemies, the while, now as Chancellor, now as ambassador, he is plunged in a sea of affairs. His ruling idea is the desire for a militia — a quite modern notion. The armies of mercenaries, he says, are the ruin of Italy; Switzerland is his ideal; for months on end he travels up and down the country, enlisting, impressing, gathering arms, until he has 500 citizens in training. Whom does he make instructor of his new troop? The Borgias' great murderer and executioner, that same Michelotto whom Florence has handed over as a traitor, seems to him the man to inspire adequate fear in his recruits; always he seeks technique, not morals.

In a thoroughly modern spirit, he throws himself into engineering as the handmaid of politics, pleads passionately for the scheme for cutting off Pisa, the old enemy, by deflecting the Arno, himself superintends the first works, has

MACCHIAVELLI

two canals cut. True, the plan was finally abandoned, but does it not resemble plans mooted 400 years later, in England, whereby the latest engineering methods were to be applied, in the Sudan, to regulating the Egyptian Arno, in order thereby to weaken its inhabitants?

His prescient eye is revealed in many remarks, many ideas, which are still to-day, or again to-day, thoroughly actual and up to date. 'The Italians,' said a French cardinal to him, 'do not understand war.' 'Nor the French the state,' he replied, 'or they would not leave so much power to the church.' Four hundred years later, this state was compelled to separate itself from the church. Or he writes of the German Imperial court: 'There can be no doubt of Germany's power, since it has a superfluity of men and arms. Its soldiers cost it nothing, since it impresses its subjects. The young men practise with muskets and pikes on Sundays. Everybody saves, and feeds and dresses in Spartan fashion. Bread, meat, and a warm stove are enough for them. The country lives on its own, requires to buy nothing from outside, but sells its goods abroad. So they enjoy their rude existences and only go to war when they must and for high wages.'

Exiled from his own country in its high blossom time, the Italian in Germany writes enviously, in many a long letter, of German military power, thrift, and efficiency, just as, 400 years later, many an Italian diplomat reported in the same strain from Berlin.

With equal acumen, he perceives Germany's weaknesses. From the court of the Emperor Charles he notes 'the growing power of France, thanks mainly to the centralized government created through the union of the provinces and subjection of the barons. The result is a political power at home and a military power abroad out of proportion to the social

GENIUS AND CHARACTER

and actual strength of the country: exactly the reverse of what may be perceived in Germany.' Who, to-day, could more aptly compare the structure of the two states? At the same time, he sees the dangers of the military caste, and what he writes of old Italy might be written of new Prussia: 'It was a misfortune that civil life here was separated from military and made its tool: as a result, the soldier becomes violent, anti-social, and depraved.'

Could anything be more applicable to twentieth century Federal States like America, than what Macchiavelli wrote in the sixteenth, when he exclaimed: 'Federal' states cannot easily expand, but hold firmly to what they have acquired and do not lightly embark on war, since a republic thus divided cannot make quick decisions; ambition, moreover, is less set to expansion when its fruits have to be widely shared. The number of the fourteen states in the Swiss Confederation has never been increased. The Roman way is still the best – to win partners, not subjects.'

Suddenly, the active life of the statesman is interrupted; suddenly, he is swept out of action. After eighteen years' banishment, the Medici returned to Florence as rulers: Giuliano assumed, as do his like to-day, a most bourgeois air: went about the streets in the long robe of the councillor, unattended: even sacrificed his beard to the democratic spirit of his time.

Restored by the aid of foreign troops, instead of by their own swords or wits, the Medici were not to enjoy their restoration long. At the moment, Macchiavelli seeks in vain a contact with the powers that be: too well known as a Republican to be possible any longer in the Princely Republic, he is, at forty-three, deprived of all his offices; shortly afterwards he is involved in an inquiry, suspected of treachery,

MACCHIAVELLI

cast into prison and subjected to torture – indeed, six times ‘turned on the wheel’ – to make him confess what he has not done; and then released.

It is the nadir of his life; weakened, shaken, helpless, he writes, in his dungeon, many polished and cynical sonnets to the Medici, offering his services, mingling descriptions of the lice in the prison, ‘large and stout as nail heads,’ with boasts of his knowledge of administration. Fortunately, he meets with no success. Poor, deserted, unemployed, encumbered with a wife and five children, he has to retire to his house in the country, a couple of miles from the town.

The years that followed gave him fame and us the essence of his life: now he writes the two books for whose sake the world remembers his life and death across the centuries. They appear between fantastical comedies in the vein of Boccacio and wild letters addressed to former colleagues, diplomats with whom he discourses of love affairs and brothels rather than of the state of Italy.

‘I have passed September in catching fieldfares. I rise with the sun, go into the woods, stop for two hours with the wood-cutters, who have some complaint or other to make to me, then down to the spring, to my birds, accompanied by Dante or Petrarch, and by Tibullus or Ovid, whose adventures remind me of my own love affairs. Then, I go to the inn, ask for news, hear and study the accent and taste of men. By then it is dinner-time, and we consume what the wretched little estate provides. Back to the inn again, meet mine host, the butcher, the miller, two bakers, with whom I pass the hours. We play tric-trac; there is such a squabbling and shouting over a farthing as can be heard a mile off; I despair, curse my fate, but find a kind of joy in the way it uses me, for I think it must soon now begin to be ashamed of itself. In

GENIUS AND CHARACTER

the evenings I go to my room. On the threshold, I drop my filthy peasant's smock, put on a councillor's robes, and tread the hall of the ancients, refresh myself with their fare, for which alone I was born, ask them the reasons of their acts, and they tell me. For four hours on end I know no boredom, no trouble, fear neither poverty nor death. I bring everything to them. And since, according to Dante, there is no knowledge until what is experienced is written down, I have written down the results of this intercourse with the ancients and composed a small work on Princes.'

In such ironic circumstances, among such melancholy feelings of renunciation, in such pathetic isolation, was born the coldest and clearest book ever written on the state. It is written as ten years earlier it was planned, as a sublime fusion of ancient examples and modern events. Borgia here is no ideal figure: he is but an example of the ways along which the statesman may arrive at his end.

The book, of course, is based on a belief that man is evil and foolish, and has always been the same, the range of his passions contracted and more or less uniform. Thus, religion is not so much denied as excluded from the state; anyhow, it is antipathetic to the author. 'Christianity has exalted the humble and meek, not the active man; the ancient pagans glorified greatness of mind and strength of body and everything that makes a man brave. The world has fallen a prey to rogues because men, concerned to get into Paradise, bear their humiliations instead of revenging them.'

The book is neither a philosophy of the state, nor literature, nor political dogma; it merely reveals, without reserve, what *is*. The political power of the church is assailed; whereas the mediæval mind saw God's hand at work in everything; here, for the first time, social facts are marshalled, and, for

MACCHIAVELLI

the first time, it is definitely stated that the stupidity or cleverness of princes, chancellors, and generals, above all, the genius and experience of the statesman, alone determine the fate of a nation.

To attain the state's ends, to increase and secure its power, *all means* are admissible. Romulus *had* to kill his brother before he could create Rome, for only a single individual can found a state. Every measure necessary to establish order is permissible. 'A wise cruelty, if one may call it so, is that employed on a single occasion to achieve security; an unwise, is one that is protracted. One should, at the beginning, take into account all the cruelties that may be necessary and carry them all through at the same time, and then make men safe: otherwise, the sword will be constantly in the hand. Benefits, on the other hand, must be gradually distributed, so that their taste may last. Cæsar Borgia's cruelty consolidated Romagna into a peaceable whole; he was far more humane than the Florentines, who, in order not to appear cruel, let Pistoia be destroyed by factions. . . . The ideal case would be to be at once loved and feared; since one must choose between these two, it is better to be feared. One can be so without being hated, if one prevents attacks on the property of subjects and on women, and sheds no blood without cause. Men will rather bear the death of a father than the loss of patrimony.'

Nothing here that has not been familiar to the mighty since history began; obscured and denied since the advent of Christianity, but part of their practice throughout. Macchiavelli never calls for murder or violence, he merely is the first to say that even Christianity could not prevent and only concealed them. 'Of a surety it is praiseworthy to keep one's word; one sees, however, that those princes who have stupefied

GENIUS AND CHARACTER

men's minds with deceits, have accomplished great things. . . . A prince must know how to play at once man and beast, lion and fox. He neither should nor can keep his word, when to do so will turn against him. . . . I venture to maintain that it is very disadvantageous always to be honest; useful, on the other hand, to appear pious and faithful, humane and devout. Nothing is more needful than the appearance of virtue; men judge in general more with their eyes than with their feelings; every one's eyes are open, few have the right feeling. Every one sees what you show, few what you are.'

In all these ideas, later to be the subject of such impassioned controversy, there is nothing that every statesman and man of the world has not thought a hundred times; only, before Macchiavelli, and, for the most part, after him, men have generally been afraid to utter them.

In *The Prince* and, notably, in his second work, the *Dioscuri*, which likewise appeared during his years of exile, Macchiavelli speaks as a *Republican*. He constantly reiterates that, while dictatorship is necessary in *founding a state*, its government requires a majority, the enlistment of the interest of the many. He advises the prince always to base himself on the might of the people. He does not love the people, but he studies them, and if he seems to be their friend, it is less out of sympathy for the masses than antipathy to the nobles.

All his writings are directed *against the nobles*, who invariably want to share in government. 'Freedom assumes equality, princedom inequality. The German Republics have a great advantage in the fact that the nobles having been driven out or exterminated (about 1500) equality was maintained as the necessary basis of freedom.' He makes a peasant shout in a popular rising, 'Don't be squeamish about noble blood! All men are of equal lineage, and formed alike by God! Strip,

MACCHIAVELLI

and ye are all the same! Let them put on your clothes and ye theirs and ye will appear noble and they base, for nothing makes inequality save poverty and wealth.'

At the same time as these works, not printed at the time but circulated in numerous copies, the dismissed statesman wrote a series of obscene comedies, among which *Mandruggola* is the satyr play to *The Prince*. Its close represents adultery conducted by the church and the child being solemnly blessed by it. Why should such a man write such stuff, literary critics have asked, who love to have authors neatly labelled under specific professional categories. The political poet seems to have forestalled them; he says in the Prologue:

‘Be this his pardon: he must seek
His cruel lot
To soften with this play.
Turn howsoe'er he may
There is no pleasure for his eyes,
And, if he lack the prize
Of better skill, the blame,’
Not his, but theirs’ who thwart his fame.’

Actually, even in his riper age, Macchiavelli was much occupied with women, and carried on a burlesque correspondence about them with highly-placed friends who were the same. When, in his fifties, he again approached the Medici, sought to gain influence with Leo X., he was gradually entrusted with petty commissions, then with the compilation of a history of Florence, and also lectured to young people. Soon, however, fearing fresh indictments, he retired to the country again, wrote there upon the art of war, and, when he sought relaxation, composed more light comedies.

Then a new Pope, a new constellation, brings the fifty-

GENIUS AND CHARACTER

year-old man suddenly back into state service in the grand manner. We are now in 1524: the old war between Pope and Emperor, Clement and Charles, has burst into flames again; Florence is again in peril between the two. Macchiavelli goes as ambassador to Rome, then, with the energy of a youth, is busy fortifying his home town, presides over the Defence Committee. Michael Angelo drafts a plan of fortifications; and, for the first and only time, the inæsthetic statesman meets one of the artists of his generation. Once again he is in a fever of activity; once again his star seems to be rising with the danger to his native land.

Then Rome falls before the Emperor's troops; there is looting, armistice, a fresh rising in Florence, expulsion of the Medici, a republic once again. When, a fortnight after the revolution, a new chancellor is to be chosen, and he, after twelve years of service as chancellor and secretary of state to the republic and ten years of suffering for its sake, expects to be re-elected, his fellow-citizens say to one another: 'Macchiavelli? Has he not been working these last years with the Medici?' A *novus homo* is elected. This was a blow that even the arch-cynic's vitality could not support; twelve days after the election he is dead. It was said that, in his last hours, he dreamed he saw a group of wretched people, who said, 'We are the Saints of Paradise.' Then there appeared men of the ancient world, gravely disputing, and said, 'We live in Hell.' When God asked him his choice, he is said to have replied, 'I had rather occupy myself with politics with great minds in Hell than be bored in Paradise with those wretched fellows!'

The story no doubt is a fable; there is nothing in the documents to prove that Macchiavelli occupied himself with great minds in Hell, though great minds have certainly been occupied with him since. His *Prince* became the forbidden book,

MACCHIAVELLI

read by the statesman in secret, with midnight oil, as girls read *Mandragola* or the *Decameron*. It was put on the Index, his picture burned in open market in Ingoldstadt, all his writings distorted: yet princes, from Charles V. downwards, were never weary of studying it; Pope Sixtus V. went so far as to make an abstract with his own hand. Christina of Sweden wrote enraptured glosses on the margin, and when (not on moral grounds) she disagreed, wrote, 'Wrong! Nothing is of more advantage than to keep one's word.'

Frederick, when far from being the Great, wrote, as Prince, a book repudiating him, on ethical grounds, which even pious Robert v. Mohl describes as 'a complete misapprehension, a schoolboy essay on a subject which has been wrongly conceived.' Later, his career of conquest was conducted according to the rules of Macchiavellian statesmanship, while the principles which might have justified his criticism of the Italian were the product of his gray hairs. 'Whether Napoleon knew him or not cannot be proved: certainly he did not need him. Metternich, craftiest of all the diplomatic sinners of his day, contemned the book by whose principles he lived, and wrote of a unity of politics and morals which it would have cost him his career to have practised as a minister. Nietzsche, first and alone, established as philosopher what the other, four hundred years earlier, had written as statesman; in so doing he proved himself the greatest thinker since Goethe.'

Even if one does not follow Nietzsche all the way, and sees Borgia as far from the ideal statesman and *The Prince* as far from being a hymn to force, one must marvel at the storm raised by this highly realistic book.

Essentially, all that Macchiavelli did was to remove a fence which rulers of all times left standing for the sake of appearances, while they overleaped it.



GOETHE

Face p. 231

GOETHE AND SCHILLER

We recognize mankind by their weakness, the individual by his excellence; we all have our shortcomings and our destinies in common, but our virtues belong specifically to each one of us.

A FEW hundred young men are standing in line in a coldly lighted room — their heels together, heads and bodies erect, for their grim and severe old Duke of Würtemberg threatens to pass adverse criticism upon the students of his military school. Several court officials are standing behind him, in a subdued semi-circle — and there are also some guests from Weimar present, notably the duke's young cousin, and next to him the poet and minister. The duke is now lauding the work of the industrious. Reading from a list which he has received from the instructor, he calls upon the best students to come forward, and with an expression less of congratulation than of warning he presses prizes into their right hands. The prize-winners silently express their thanks by a stiff salute, always keeping a close watch on their master's expression, for they fear him.

There is only one of them who is not looking at the master. However much he may have desired a prize for himself, he neither sees nor hears who is receiving prizes. His eyes are glued to the figure of that stranger over yonder in a dark suit, standing somewhat behind the others. How he tries in silence to fathom the depths of this silent man! So that is the way a poet looks who is adorned with fame and honours? No more brilliant, nor more beautiful than that? He looks pale and

GENIUS AND CHARACTER

slender, almost like his Werther. Soon he will turn his large penetrative eyes towards me too; now — if only I could hold him by staring, if I could fling myself upon him and cry out: *Et in Arcadia ego!* Yet you are proud; you do not see through me the way a poet should. You do not suspect what is going on within me. . . . How you smile and nod. You have become a prince's servant, merely a courtier. How I hate them! All! And you, too, who have betrayed your genius! Your pallor is from exhaustion, your frailness the result of excesses. No, you are no longer a poet. . . .

Friedrich Schiller! the duke calls loudly from the list. The youth awakens, steps forward in confusion, and dutifully kisses the hem of his master's coat. Hardly aware of the prize in his hand, he returns to the ranks somnambulistically.

A book, he thinks now. You pressed a book into my right hand? Dukel! Soon I will press a book over your heart, until it turns to stone! Is this your prize? I am already twenty. When I am thirty, like that man, then I will feel a perennial prize upon my brow, and he shall look on while the whole nation presents it to me!

Eight years later, on a quiet August evening, Schiller is sitting over his Rhine wine in Goethe's summer-house. He has left the military academy; but through all his travel and wanderings, in periods of either destitution or glory, he has never lost this memory of Goethe, who had stood there in silence and totally failed to discern that here before his eyes a genius was receiving the prize. Schiller comes to Weimar and is well received there in intellectual circles; but the stranger does not find here the man on whom he could now finally test his mixed feelings of impatience and reverence, curiosity and scepticism. For Goethe is in Rome. There is nothing here to see but his house, and a little summer-house

GOETHE AND SCHILLER

at that – for Goethe's friends have met there on his birthday, and the new poet is among the guests. And Schiller touches glasses with Knebel to toast the health of their host in this little house in which Goethe has lived for six years. Schiller drinks to the health of Goethe, the absent, at the height of summer.

He has heard in Weimar remarkably conflicting reports of this strange man. Many persons have been unfriendly and have talked against him; a few have come passionately to his support – yet these few seem to be the best. Did not the Lengefelds at Rudolstadt, the wife of the Master of the Hunt and her two daughters, speak admiringly of Goethe's genius – and this was the most socially distinguished family to which Schiller had gained admittance. Yet the ill-humour of their friend, Frau von Stein, had already begun to affect his reputation unfavourably. Many an official twitched at the corners of his mouth when the stranger inquired after Goethe. How long would he remain, and what would he do? In any case his money was sent to him by the Chamber regularly, wherever he went. Again Schiller feels discontented. How lucky this man is in everything, how regularly things drop in his favour – while we all have such hardship! Is he so much better? Only better housed and thus better educated; only happier; only ten years farther along! And in his conversation and letters he repeats all the malicious things he hears of Goethe.

When Goethe returns in the following June, Schiller's curiosity reaches its height. 'I am impatient to see him; few mortals have interested me so much,' and he has friends who tell him 'everything beautiful there is to be told.' Soon Frau von Stein comes to the country to visit the Lengefelds, and from the lips of this woman, who really ought to know,

GENIUS AND CHARACTER

Schiller gets a cold and disillusioned version of Goethe since his return. 'O my prophetic soul' he thinks – but then *Iphigenie* falls into his hands; he reads it again, and it gives him 'a very beautiful day, although the pleasure it caused me was paid for by the depressing realization that I never could produce anything like it.'

Yet – will he not come to see me? And in total error he writes to his friend: 'Goethe would have visited me had he known that his return route to Weimar brought him so close to my own quarters. We were not more than an hour from each other.' He will not be more than five minutes from you, Friedrich Schiller, and yet will not come to see you!

A few weeks later, on a bright Sunday in September, a day still warm enough to be spent out in the open air, they finally meet in a society of nobles and gentry. The Herders are there, also Frau von Stein.

'At last I can tell you of Goethe' – Schiller writes to his friend, Körner. 'The first sight of him considerably lowered the high opinion which others have led me to have of this attractive and beautiful figure. He is of medium height, holds himself erect, also when he is walking. He appears reserved, although his eyes are very expressive and vivacious, and one follows them with pleasure. He is very serious, yet he shows much benevolence and goodness. . . . We became acquainted quickly and without the least constraint. To be sure, the company was so large, and every one was so eager to engage him, that I could not have much time with him alone, or talk with him on any but the most general subjects. . . . I doubt whether we shall ever become very intimate. He has already gone through many experiences which still interest me and are, with me, still in the stage of desire and expecta-

GOETHE AND SCHILLER

tion. . . . He is so far ahead of me that our paths can never cross again. . . . His world is not my world, our ways of looking at things seem essentially different. . . . Time will disclose the rest.'

Is that all? An account of what Goethe said of the people of Naples, and other details of Italy? A chatty Sunday among friendly and unfriendly ladies, and after Schiller's proud expectations this had to be the historic day on which Schiller and Goethe first met each other face to face! How little he saw through Goethe's mask; hardly even perceiving that he wore one. He was irritated by the fact that Goethe did not speak with him alone, and never mentioned subjects in which they had a mutual interest. Yet he rapidly recovers from his disappointment, and regains his self-reliance, placing himself on equal terms with Goethe. We are too different ever to become intimate, he explains to a friend — but he promptly adds: time will show.

Time passes, Schiller waits. That Sunday when he was hoping in vain for an intimate word from Goethe, his critique of *Egmont* — or better, his critique against *Egmont* — had already gone to press. It was good that it had already been written and had not yet appeared: for this enables us to see the two men shake hands for the first time free of unrest and vanity. Afterwards Goethe looks upon Schiller's critique as typical of the prevailing attitude which he has encountered since his return. Schiller is resentful because he sees in Goethe the favourite of fortune, who conquers the world without battling with the world. Goethe is resentful because he sees in Schiller the usurper of the Muses, who believes that he can conquer them without battling with himself. It suddenly seems to Goethe that his twenty years of struggle from chaos to form, his inspired process of extracting gold

GENIUS AND CHARACTER

from the mines of the demon, are being menaced from without, for this young man has again begun inspiring the Germans with chaos. Why should he meet Schiller amicably? Perhaps he need not positively hate him, but his ideas are repugnant.

Schiller, however, is beginning to develop a personal hatred for Goethe, whose ideas, besides being a guidance to him, are also an annoyance. From October on, he passes the entire winter in the same small town with him, just around the corner one might say, associating with his friends and often seeing Knebel and Moritz – yet Goethe never makes a single move, and even politely avoids him on the one or two occasions when they do meet. Meanwhile Schiller has to bear with Moritz's pæans on Goethe; he deliberately invites Moritz to talk about Goethe, and then suffers at what this colleague of his enemy says of him. Moritz returns to Goethe's stately house, in which he lives and to which Schiller alone is denied entry. And a few days later, when he appears again, Schiller waits eagerly to hear whether Goethe has mentioned *Don Carlos*. For however strong his antipathy, what he wants most of all is to be judged by the poet as a poet, even though the verdict be adverse.

Goethe not only fails to criticize Schiller – he will not even speak of him. His only desire is to have Schiller established elsewhere. He is disturbed when people cautiously call his attention to Schiller. On his return home he finds his friends altered, listless, and evasive. But he refuses to have an opponent forced upon him. For Goethe, whose works and projects arouse Schiller to mixed feelings of enmity and admiration, is not at all interested in Schiller's art. In order to remove him from the city, he contrives to procure the poet a professorship in Jena. He proceeds rapidly with his sly

GOETHE AND SCHILLER

plan; as early as December he sounds Schiller on the subject, and when Schiller assents he asks for the Duke of Gotha's approval the very next day. And simultaneously with the dispatch of this formal petition, Goethe notifies Schiller by letter that he may consider the matter as good as settled. Which is to say: as minister of education he appoints Schiller professor of history. Now Schiller must go and thank him. 'Meanwhile I have paid one visit to Goethe. He has been very zealous in this matter, and shows a great deal of sympathy for what he believes will be to my best interests.'

Does not this sophisticated judge of humankind discern the real motives of his opponent? Does he not notice that this man spoke to him only as a Weimar minister, without venturing one single step into that boundless realm which is the true home of them both? For the time being his desire to win this one man's favour is so great that it interferes with his judgment.

Goethe had also contrived to blunt his discernment in another way, for his treatment of Schiller was based upon his reading of Schiller's character. After ten dark years of roving and upheaval Schiller, who was now in his thirtieth year, wanted to conform. He wanted the certainty of a position and a home — and felt that calm and regularity were necessary for his work. True, when he is with the Lengefeld sisters, to whom he always addresses his confessions jointly, he assumes the noble pose of 'heroic resignation.' The offer is supposed to have been 'forced' upon him; he would like to reject it, and speaks in praise of golden freedom. As a matter of fact, he was not yet formally appointed, and could have withdrawn at any moment. But he has no desire to do so, and even admits to his intimate friend Körner that he is very much pleased. He wants to anchor; and while trying to extricate

GENIUS AND CHARACTER

himself from a tumultuous love affair with the gifted Frau von Kalb, he is on the lookout for a woman of wealth and good family, as he now definitely desires both money and position.

He cannot choose between the two titled sisters. He declares his love to them both, though at the same time he writes to his friend of several other possibilities. Two months before the engagement he again asks Körner to help him make a good match, naming the minimum sum which he needs.

Meanwhile the bride's friend, Frau von Stein, has learned of Goethe's amour with Christiane. The atmosphere in which Schiller lives now becomes totally unfriendly to Goethe, although neither of the Lengefelds will relinquish their admiration for Goethe's genius.

Schiller's patience is exhausted. 'This man, this Goethe, is simply in my way,' he exclaims openly to his friend. And with ill-concealed envy he complains at a state of affairs which has made it so easy for Goethe to attain his inimitable advantages. Yes, before going to Jena, he openly avows the passionate love-hate which Goethe has aroused in him:

'The idolatry with which Moritz follows Goethe, and which he carries so far as to erect even his mediocre works into canons and to praise them at the expense of all other works of the human spirit, has kept me from any close association with him. . . . It would make me unhappy to be like Goethe. He never completely abandons himself, not even to his closest friends. He keeps clear of every one. In fact I believe that he is unusually egotistical. He has a way of attracting people and knows how to win them over to him by trifling or important favours, but he always manages to avoid entanglements. He manifests his existence through his benefactions, but in the manner of a god, without giving anything

GOETHE AND SCHILLER

of himself. This seems to me a consistent . . . policy calculated to produce the highest gratification of self-love. People should not allow a person of such a nature to come near them. For this reason I hate him, though at the same time I admire him and am wholly attracted by his mind. I consider him as I would a haughty prude whom one must get with child so as to humble her in the eyes of the world. It is a very strange mixture of love and hate that he arouses in me, a feeling not unlike that which Brutus and Cassius must have felt for Cæsar. I could destroy him, and then love him again with all my heart. . . . His mind is mature, and his opinion of me is at least biased more against me than in my favour. Since my only concern in this matter is to hear the truth about myself, he is the one man I know who can do me this service. I will surround him with informers, for I myself will never ask him in person to discuss me.'

Nowhere else does Schiller express his feelings towards Goethe as in his tumultuous letter, which says almost nothing of Goethe but tells everything of Schiller: he shows the poetic purity of his strivings, his artistic conscience, his reverence for everything great and beautiful; while there is also evidence of his ambition and envy, and in the metaphor of the haughty prude he expresses his passionately virile longing to dominate the object of his love. In after years he never defended Goethe's character so ardently as he attacks it in this letter, where his antagonism impairs his judgment. Schiller never did definitely rectify this thoroughly erroneous concept of Goethe's character, though he wrote friendly words to show that he now recognizes as devotion in Goethe what may appear from the outside like coldness. But at present Schiller sees in Goethe only what all the world sees, and what most Germans saw even a hundred years afterwards.

GOETHE AND SCHILLER

With this effusion he ends the Goethe chapter. Three days later, when writing in the same vein, and often in the same words, to Caroline, he closes his letter as though he were summing up an issue. 'Lay this judgment to one side. Perhaps the future will alter it, or still better, reverse it.' And when Caroline undertakes to defend Goethe, Schiller declares that he would like to be alone with Goethe on a desert island to work out this problem of his character, but that he has other things to do. 'If Goethe is such an amiable person, I will finally discover it in that world where we are all angels. In all seriousness, I have too much indolence and too much pride to wait until a man explains himself to me. . . . If a person works with all his might, he cannot remain hidden from another. That is my plan.'

He has clearly decided upon renunciation, the abandonment of all further attempts. Yet at the same time he places himself on an equal footing with Goethe, and calls for competitive action. He is speaking now in the determined accents of a man who, after a protracted courtship, desires to punish his lady for her inflexibility by giving the world cause to wonder and herself cause to regret.

A year and a half later — Schiller, husband and professor, related by marriage to the nobility of Thuringia, honoured by students, savants, and writers, is sitting in his tastefully furnished house at Jena. His wife has known Goethe since childhood; he himself meets him occasionally in the homes of mutual friends. Thus it is not surprising that Goethe — it is not certain whether this happened on more than one occasion — enters his house. The conversation — Schiller reports — soon came around to Kant. 'Goethe is wholly incapable of attaching himself whole-heartedly to any doctrine. To him all philosophy is subjective. . . . His manner of thinking is

GOETHE AND SCHILLER

positively too concrete, too insistent upon the tangible for me. But his mind is active, reaching out critically in all directions and trying to construct for itself a unified whole – and to me that makes him a great man. Otherwise he is sufficiently involved in absurdities. He is beginning to age, and the interest in women which he so often carried to excess is about to wreak vengeance upon him. He will, as I fear, commit an indiscretion, and share the usual fate of the confirmed old bachelor. His maid is a Miss Vulpius who has a child by him. . . . He is supposed to be very fond of his child, and has probably convinced himself that if he marries a maid it is done through love of the child, and that this at least could keep the matter from being ridiculous.'

A new tone. Schiller, who has been tortured for years with envy at Goethe's social position, while having nothing but admiration for his genius, for the first time feels himself socially superior to his opponent! Son-in-law, cousin, and brother-in-law of titled people, introduced at court, professor, member of learned societies, highly cultured Kantian, sought after by German producers and publishers, and now in reasonably good health – and in contrast: this strangely recessive man, who still tries to take hold of things which we philosophers have long since recognized as pure ideas, whose plays are never produced, who has brought out nothing new for years; ageing to his forties, he lives with a maid whom no one ever invites anywhere, he has an illegitimate child, and is about to tumble just like all the others. Schiller is proud that he can pity Goethe, and only his incorruptible genius hinders him from feeling superior.

Schiller's position improves. Two years later – it can be avoided no longer – Goethe puts *Don Carlos* on the court stage, yet their relations remain cold. For six years Goethe

GENIUS AND CHARACTER

has not written or spoken a single word concerning Schiller! 'I resisted every effort of mutual friends to bring us together,' he recounts later. . . . 'Nor was his essay, "Die Anmut und Würde," very likely to reconcile me. . . . I even saw how certain harsh passages could be directly applied to myself; they showed my creed in a false light.'

Schiller's position improves still further. He is full of worldly plans. He is soon tired of the professorship; also his attraction as a teacher has fallen off. He thinks of becoming instructor to the crown prince as a means of assuring his future. He draws considerable revenues from a count and a prince; he makes publishing arrangements and has financial dealings with four publishers at once; his extensive correspondence keeps him *au courant* with everything that is being written and talked about; and a group gathers around him in Jena. He is entirely the critic and philosopher, writing no dramas and little verse of importance between the ages of twenty-eight and thirty-seven. But about this time he has a tubercular attack, accompanied by convulsions – and this interferes with his many projects. It also hinders him from accepting the offer of the ambitious Cotta firm to edit a new political paper.

For Cotta recognized in Schiller, along with his poetic gifts, a great talent for political journalism. Now the two of them found a literary monthly to which authors are attracted both by the name of Schiller and by the high rate of payment. Schiller has already made connections with the two Humboldt brothers, who are now young men working at Jena, and with Fichte and several others. And he now tries to catch the three biggest fishes, Herder, Kant, and Goethe, in the name of a 'society whose admiration for you is unbounded.'

When Goethe picks up Schiller's letter he realizes that he

GOETHE AND SCHILLER

would be doing more harm to himself than to the new magazine if he were to avoid Schiller now. It is to his own interests to associate himself with this paper. In replying, he says that he would be delighted to collaborate 'with such sterling men'; and when returning proof of the prospectus he suddenly drops into warmer tones.

A month after this letter, the two poets meet on truly neutral ground in the Society of Natural History at Jena. By accident — as people choose to designate such dovetailing of events — they leave the hall together. Schiller complains against the tendency to divide up the study of nature into too many minor categories, saying that this alienates the layman. Goethe, who feels like a scientist in comparison with this philosopher, agrees with him, and mentions another way of dealing with nature. It is possible, he points out, to treat nature as something which is alive and active, and to go from the whole to the parts. The philosopher pricks up his ears. From the whole to the parts? Inductively? How could such things be derived from experience?

Meanwhile they arrive at Schiller's house. 'The conversation,' Goethe reports later, 'lured me in. Then I eagerly discussed the metamorphosis of plants, and made . . . a symbolic plant arise before his eyes. He listened to all this and watched me with great sympathy and with decided comprehensiveness. But when I had finished, he shook his head and said, "That is not an empirical fact, that is an idea." I stopped short, somewhat annoyed, for the point of issue between us was now clearly stated. . . . The old enmity was about to reassert itself, but I kept myself under control and said, "That would be excellent — that I should have ideas without knowing it, and that I should see them with my very eyes!"'

'Schiller, who was much shrewder and better mannered

GENIUS AND CHARACTER

than I and who wanted . . . to placate me rather than repel me on account of *Die Horen*, replied like a cultured Kantian. And as my stubborn realism frequently provoked vigorous opposition, we argued a great deal, finally declaring an armistice. Though neither of us could call himself the victor, each did consider his position unassailed. Sentences like the following made me thoroughly unhappy: "How can there ever be empirical knowledge which would conform to an idea? For the particular quality of an idea lies precisely in the fact that an empirical fact can never be totally similar to it!" As Goethe leaves the house and strides back through the July night to his own quarters, he says to himself, 'Schiller calls the same things ideas which I call empirical facts, so there must be some medium of communication between us!' And the next morning he travels back to Weimar.

In the arena where philosophers and scientists hold their unending contests, these two men met in this decisive conversation — and we almost forget that they are both poets. Yet there is no greater evidence of their artistic antagonism than this first flash of union between them. Here were two polar currents which were to require the efforts of a decade before their adjustment to each other should be complete. 'No one could deny,' Goethe writes, 'that the two intellectual antipodes are separated by a greater distance than the diameter of the earth, since each may serve as a pole to the other, but for this very reason they cannot fall together into unity.'

As a thinker Schiller is incorruptible, and will not yield a single step. Socially, he contrives to match Goethe as courteously as possible. In Goethe's words, he held fast to everything that came near him, and his wife did all that she could to help him. But it was precisely this typically Schillerian mixture of purity in his desires and sophistication in his

GOETHE AND SCHILLER

methods which now attracted Goethe! He always liked people who strove to attain their ends by subtle means, even if these people happened to be his opponents. In that scene too Schiller seems really to have been as much Antonio as Tasso. Since he admired Schiller's powerful intellect, and clearly recognized how things stood at the present time, after letting him wait for six years Goethe found every reason now to proffer his hand to this younger man who had made such great progress in power, intellect, and self-command. One day after this conversation, when sending material for *Die Horen*, he wrote: 'I hope that you will hold me in friendly remembrance. And let me assure you that I look forward keenly to the prospect of a more frequent interchange of ideas with you.'

Goethe knows exactly what effect every one of these words will have on the man who receives them – and Schiller handles the precious sentences like a statesman. Since Goethe is travelling, Schiller allows four weeks to pass before writing him. Should we call it a letter? It is a philosophic discourse on Goethe, suited for delivery at some public function such as a funeral or an address in commemoration of an ageing man's anniversary, but not at all the sort of thing one would send privately to a man in middle age. And his only way of introducing this unexpected monograph on Goethe is by saying at the start that his conversation with Goethe had set his 'own store of thoughts' in motion. Schiller writes:

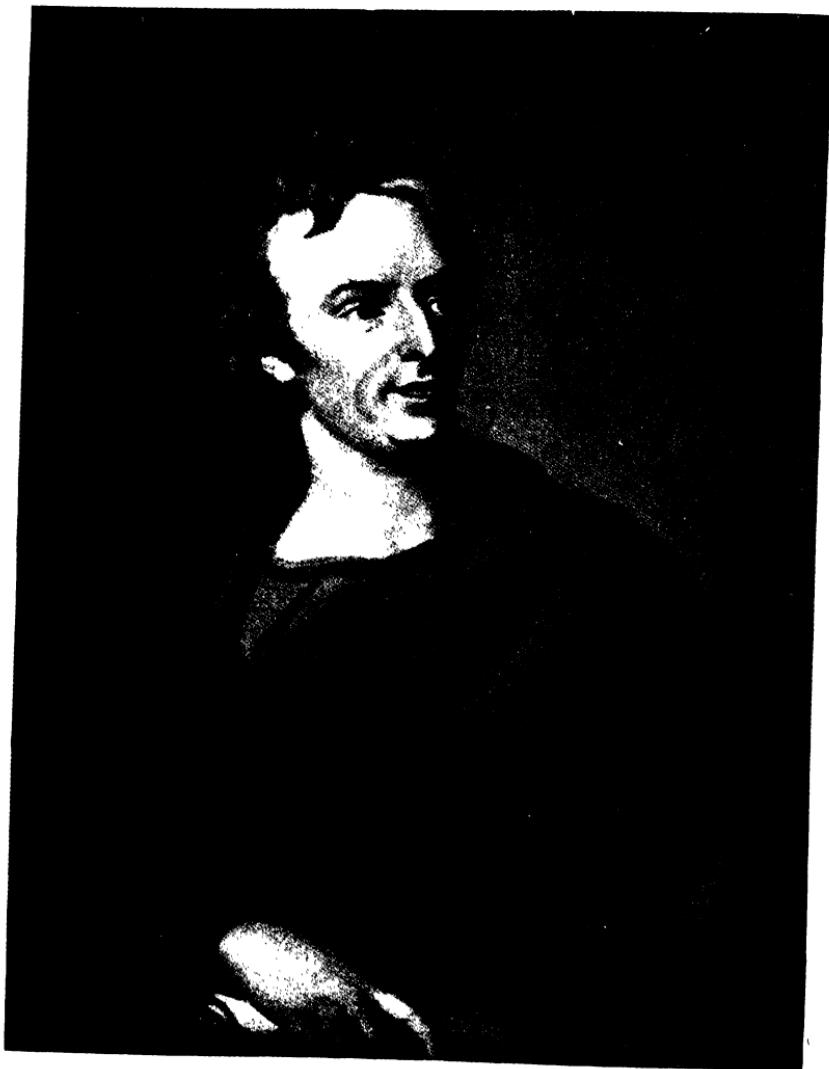
'Everything which analysis patiently seeks, and more, lies within your unerring intuition; and only because it lies in you as a whole, your own wealth is concealed from you. . . . Thus such minds as yours seldom are aware of how far they have advanced, and how little cause they have to borrow from philosophy, which can only learn from them. . . . For a

GENIUS AND CHARACTER

long while, although from a considerable distance, I have observed your intellectual development, and have watched with constant admiration the course which you have marked out for yourself. You are seeking for the basic facts of nature, but you seek them by the most difficult route. . . . You go step by step from the simple organism to the more complicated, in order finally to construct the most highly complex of them all, man, genetically from the materials of nature's entire scheme. A great and really heroic idea. . . . You could not have hoped that your life would suffice for such a plan, but it is worth more to set out on such a course than to finish any other. Like Achilles in the Iliad, you have chosen between Pythia and Immortality.

'Had you been born a Greek, or even an Italian . . . your problem would have been made much simpler, perhaps even wholly unnecessary. Then, even at the first sight of things, you would have perceived their form and their laws, and the grand manner would have developed in you concomitantly with your first experiences. But since you are born a German, since your Greek mind was cast in this northern mould, the only choice open to you was that of becoming a northern artist yourself or of employing intellectual effort to compensate the imagination for what is denied it in actual experience, thus creating, you might say, a Greece from within and by a process of reasoning. . . . Thus you had one more problem; for as you went from perception to abstraction, you had to transform concepts back into intuitions, and change thoughts into feelings, since intuitions and feelings are required before genius can produce.

'These roughly are my opinions as to your intellectual trend, and you yourself will know best whether I am right. But you can hardly be expected to know (since genius is



SCHILLER

Face p. 247

GOETHE AND SCHILLER

always the greatest mystery to itself) of the perfect accord between your philosophic instinct and the purest results of speculative reason. . . . Of course the intuitive mind is concerned solely with the individual and the speculative solely with the type. But if the intuitive mind possesses genius, and seeks in the empirical the character of the absolute, it will it is true produce individuals, yet these individuals will manifest typicality. And if the speculative mind possesses genius and does not lose sight of experience when rising above it, it will produce nothing but types, yet with the possibility of life and with a solid relationship and to real objects.

'But I note that I am writing a treatise rather than a letter and even should you not recognize yourself in this mirror, I earnestly beg of you not to avoid it for this reason.' There follows the question as to whether 'Wilhelm Meister' could appear in *Die Horen*. 'My friends and my wife beg to be kindly remembered by you, and I remain very respectfully your obedient servant, Fr. Schiller.'

This letter was written by a philosopher and a man of the world. The poet remains invisible — and so the purely poetic perception of the subject must remain in the background. Surely this is the first time that Goethe's development was seen through the eyes of genius; it is only rarely that Goethe, either before or after, has been able to read such profound comments on himself. But it is the processes of the mind, not the movements of the man, which Schiller depicts here,— and for the next eight years until his death, despite his intimate contact with Goethe, he will never try to sketch Goethe's character: which is astonishing in this psychologist and can only be explained by the purely intellectual manner with which Schiller handles their relationship. (Neither poet, in his works, ever attempted to portray the other.)

GENIUS AND CHARACTER

But here too Goethe's mind is thought out rather than felt. In this period of Kantian moroseness, Schiller seems deliberately to put aside all psychological and empirical methods and explains the idea of Goethe's mind even where another inference was known to him. Goethe's procedure was genetic, it is true, but biogenetic; and furthermore, it did not go from the plant to man but from man to the plant. As a poet Goethe did lack the harmonic universal culture of the south, and he did look for Greece in Italy. Yet this was not because of his nationality, but was purely a method of solving his personal difficulties – and if he finally went from perception to abstraction, he had not felt it necessary to convert his thoughts back into feelings, but he arranged his system in such a way that it was separated by a glass partition from his perception: each part within view of the other, yet divided in space. It was Schiller's own influence which did at times favour a certain coalescence of the two spheres.

On the other hand, the diplomatic art with which Schiller conceals his motives in this letter is thoroughly successful. With what delicacy he treats Goethe as the naïve genius ignorant of itself – and yet he is aware that Goethe knows everything about himself! And at the same time, how proudly he excludes Goethe from philosophy, his own special province! How bold, to tell him that his efforts cannot possibly succeed, and that the efforts themselves, had he been born in the south, would have been superfluous! How subtle, to offer himself even in the event that his mirror should be deceptive! For this letter is one grand offer of service, a bow to a superior, who is acknowledged, it is true, in a courtly manner, but with the important addendum that Schiller's reason accorded perfectly with Goethe's instinct, that Goethe was the intuitive genius and Schiller the speculative one – and

GOETHE AND SCHILLER

that for this reason no one else was so innately fitted as Schiller to understand Goethe.

Goethe wrote a few such letters to his duke. And just as he had always finished off such lists of claims and requests with a tone of voluntary submissiveness, so Schiller finally closes the door of this secret and holy chamber with the sudden frigid expression, 'very respectfully your obedient servant.'

But Goethe forthwith reopens it. Not for the last twenty years, if at all, has he ever held such a letter in his hands. He feels that he is being seen here in perspective, that he is being considered historically, and even heroically! And out of gratitude he did something which was not at all characteristic of him at any time in his life, but was particularly unlike him at present: Schiller's senior by ten years, he is the first to pronounce the word friendship. He meets Schiller's advances much after the manner of a beautiful and distinguished woman, acquiescing without resorting to expressions of equal warmth. It is the strangest letter of betrothal:

'For my birthday,' it is his forty-fifth, 'no more pleasant gift could have come to me than your letter, in which you generously present me with the sum and substance of my existence and by your sympathy encourage me to a more vigorous and assiduous use of my resources.' He also considers their conversation as a turning-point in his life; it now appears 'as if we, after this unexpected meeting, are henceforth to advance together. I have always highly prized the honesty and high seriousness which appears in everything that you have written and done, and now I dare hope that you yourself will acquaint me with your intellectual development, especially in recent years. . . . Everything within me and about me I will willingly disclose. For as I feel very keenly that my ambition far outreaches the measure of human

GENIUS AND CHARACTER

possibilities, I should like to place many things before you, not merely as a means of preserving them, but also as a way of increasing their vitality. You will soon see for yourself how great an advantage your sympathy can be to me, since on closer acquaintance with me you will perceive in me a kind of darkness and vacillation which I cannot master, however conscious I am of it. . . . I hope soon to spend some time with you, and then we can talk over many things together.' The novel has already been given to a publisher. 'Farewell, and think of me in your circle. Goethe.'

He makes it clear that his suitor, in this intellectual union which they now contemplate, is cordially invited to join him in managing his riches, while Schiller on his part need provide nothing but the well-known honesty and earnestness for which he has always been esteemed. But as to what Schiller himself is, Goethe does not seem to have the least idea; for although his works are available and have become quite famous, he is here amicably invited to present his new friend with a résumé of himself. The question of equality does not enter.

Yet Schiller feels himself the victor; which he is, in so far as he has taken Goethe's confidence by storm. In time, he feels, he will awaken a deeper interest. He is already surer of himself. He seizes on the mention of their common career and expands it to the point of hoping 'that we shall travel the rest of our course together, and with all the greater profit, since those travellers on a long journey who join each other last have the most to exchange.' Thus he is inaugurating more than a life-long friendship – this attachment will be such that Goethe must find it to his best advantage even at the close of his career.

Schiller now writes with fire – and he is much less philoso-

GOETHE AND SCHILLER

phical than in the cold glow of his first letter. He speaks of himself in very much the accents of a Marquis de Posa; and the more gallantly he tries to place himself in the background, the more nobly he speaks in his own behalf. 'I am compelled to try and make a little go a long way, and when on closer acquaintance you have discovered how small a store I have of what is called acquired knowledge, perhaps you will find that I have sometimes been successful in this. . . . You have a kingdom to govern, I but a rather numerous family of ideas. . . . My understanding really works more symbolically, and thus, like a hybrid, I fall halfway between idea and perception. . . . Usually, when I should have been the philosopher, I was overtaken by the poet, and when I turned to poetry the philosopher in me became uppermost. . . . But unfortunately, just when I had begun to appraise and utilize my moral forces properly, I am threatened physically by disease. . . . But I will do what I can, and if the structure finally collapses, still I shall probably have rescued from the conflagration all that is worth saving. . . . I lay these confessions before you in all frankness, and I dare hope that you will receive them with affection.'

How perfect, that he was overtaken by the poet where he had aimed to be a philosopher! How ardently and rhythmically all this was couched. We can detect in this letter the signs of a racing pen, while the first letter was carefully planned and worked over!

With affection — as the younger man has requested — Goethe receives these lines, and promptly invites him to Weimar. Schiller, in accepting, merely begs indulgence for his illness. Yet in order to mask the old pride once more, he stresses to Körner that he 'could not very well refuse' Goethe's pressing invitation since their contact would have decisive

GENIUS AND CHARACTER

consequences for both parties; and to his wife he writes that he has heard from all quarters, 'how pleased Goethe is over his acquaintanceship with me.' Much more coolly, Goethe tells his friend Meyer that Schiller was putting fresh life into his stagnating ideas, and even three months later writes moderately, saying that he is 'going on this occasion' with Schiller and the Humboldts, 'and it seems as though we were to travel together for quite a while.'

This fourteen-day visit of Schiller's with Goethe is like an inventory of all the property which each of the two contracting parties contributes to the menage. A programme is now outlined, they decide on an æsthetic correspondence for subsequent publication. 'We now know, my worthy friend, from our fortnight's conference that we agree as to basic principles, and that the spheres of our feelings, thoughts, and activities partly coincide and partly touch. From this we shall both derive great advantage.' And now the correspondence begins, their collaboration in *Die Horen* begins, a new party in Germany begins.

This alliance, with slight fluctuations but with no perceptible development beyond its first stage, is to endure for eleven years. At the time it begins, the two associates are forty-five and thirty-five years of age. Yet the younger man is pale and emaciated with disease, while the older is tanned and strong. Schiller is taller, lean and gaunt. Goethe is broader and stouter now; he is already beginning to grow fat. Schiller's mild, humid eyes are deep-set in an oval face; a pallid forehead, Gothic and commanding, looms to greater breadth than height; the pale and sensitive lips are like those of a priest; his short, prominent, aquiline nose is bold and aggressive – its lines seem to express most forcefully the

GOETHE AND SCHILLER

sublimity of the head. Goethe's head is squarish ; above the cheek-bones his forehead is vaulted ; it is higher than it is broad. Despite its bend, the nose is almost calmly classical in comparison with Schiller's. The lips are narrow and reserved, but the eyes gleam out upon the world darkly and absorbingly. Schiller's handwriting is agitated and inventive, and surges across the page in vast and rapid tides. Goethe artfully transforms his particular traits into the typical.

Schiller, the young councillor and courtier, dresses with utmost care, orders the most expensive material for his evening clothes, keeps up a large house; at thirty-eight he has his coach and horses, which Goethe does not procure until he is nearly fifty. In the first year of his marriage he cannot travel with his wife as far as Leipzig without valets and maids. He is brilliant in society, and in his court uniform with epaulettes he can be mistaken for a high officer by Madame de Staël. Goethe dresses very simply, has already dispensed with toupet and curls, seldom goes to court, rarely appears in society. As minister he lives like a private citizen, deliberately cultivates a stiff and formal manner, says little. Schiller, accustomed to learning more from books than from people, unused to life in the open, tubercular, and in constant fear of his attacks, passes much of his time indoors, never takes physical exercise, sits for whole weeks in summer in a closed room, smoking and taking snuff.

Usually sleepless at night, he can make no definite arrangements for the next day, sometimes does not have his luncheon until eight, on bad days must bolster up his strength with alcohol, and writes best when the barometer is low. Goethe relies upon a high barometer, retires early and rises early, writes only in the morning, spends whole weeks in his summer-house, rides, skates, has his healthiest years between

GENIUS AND CHARACTER

the ages of forty and fifty. The sort of air which is beneficial to Schiller, Goethe calls poison; and one day when he detects the smell of rotten apples rising from his friend's writing-desk, he feels himself growing faint and hurriedly throws open the window.

Schiller, who is often bewildered by the multitude of his enterprises, is completely prevented from working by sickness. Goethe discharges his offices and his duties promptly in order to devote himself to study and writing. Schiller's outward life is made more difficult by disorder, Goethe's is made easier by his punctiliose ness. And yet it was more imperative for Schiller than for Goethe to distinguish between business and the Muses, because Schiller always had more projects on foot and thus was required to divide carefully his art from this life.

At the time when Schiller joined forces with Goethe – this is the time to which our antithesis applies – Schiller is in danger of journalism; he is excellently suited, as Goethe says, to become an editor. A man of genius, polished, interested in politics and æsthetics, Schiller had several business men around him; and in his desire for power and money he would probably have taken this course had it not been for his illness and for Goethe. Comrades of his youth picked him out for a diplomat; Goethe calls him as great at the tea-table as he would have been in a national parliament. He likes business. Expostulation, intrigue, everything of this sort which is found in his plays, suits him better than it does Goethe, is more characteristic of him and is given greater importance. He understands perfectly how to get good writers for his paper, and how to make propaganda – and he likes to do it. When *Die Horen* is about to expire after three years, he suggests that they get it suppressed by printing a few extreme

GOETHE AND SCHILLER

articles, in order that the paper might seem to have been exploded rather than buried in silence. Yet his continued restlessness and hastiness soon causes him to alter his arrangements with publishers and papers, so that even Goethe does not rely upon him to carry anything through, since (he writes to Meyer) 'One should not expect Schiller's assistance for any definite end.' With so many rival schemes, Schiller's impetuosity finally prevented him from arriving at any practical results, however much he converted his intellectual idealism into its commercial counterpart.

Goethe's abilities lie in an entirely different quarter. 'When observing nature, I am a thorough-going realist, so that whenever things present themselves to me I am incapable of desiring to apply them or to modify them, and my only distinction between objects is whether they interest me or not. On the other hand, in every form of activity I may call myself completely idealistic: I do not inquire at all into the objects, but demand that everything shall fit in with my ideas.'

Schiller's enterprising spirit, however, is not driven solely by the external motive of gain; it is also nourished from within by his will to power. Goethe seems to be thinking of this in his old age when he says to Eckermann, 'Schiller, who was much more of an aristocrat than I, but who weighed his words much more carefully than I, had the remarkable good fortune to pass as a special friend of the people.' If Schiller shouted freedom in his youth, he meant first of all his own freedom; and in the announcement and foreword of his *Robbers*, at the age of twenty-two, he was already insisting that his play was neither politically nor morally subversive. Fifteen years later, when he received the rights of citizenship in the French republic, he was interested in the matter only in so far as it might benefit his son.

GENIUS AND CHARACTER

Except for his servants, he had practically no subordinates. But when he had to do with actors, who were the mediators between his work and the people, he decided: 'There is only one kind of relationship with them, the curt imperative, which I do not have to maintain.' With this conclusion he seems to be admonishing Goethe to adopt more rigorous tactics, yet Goethe continues to act in an advisory capacity when dealing with his artists. Here too he is the antipode of Goethe, who desired to pervade all of his many activities with the same energy and order, yet he had no wish to dominate. When he seems to be aristocratic, he is in reality punctilious. On the other hand, when Goethe in old age is trying to analyse Schiller, he says of him: 'Whatever he thought of, had to be, whether it conformed to reality or not.'

When Schiller writes, his thoughts are on the world and posterity. In the midst of criticism, vexation, competition, gossip, and factions, he conducts an extensive correspondence. And though he is consistently successful as a dramatist, he is irritated by every journalistic set back. Then he speaks of how his blood boiled with anger when his *Musenalmanach* receives mixed praise and censure. Goethe, who gave up trying to please the Germans twenty years ago, smilingly answers with the mature thought: 'Unless one is willing to sow his seed at random like that unwise sower in the Gospel, without asking where or how it will take root, he had best not concern himself with the public.'

Also in their erotic life Schiller's desire for domination stands in complete contrast to Goethe's more feminine devotion. Schiller has hardly broken with his mistress before he begins warning his new friend against her – and when she in turn becomes his bride, he tries to make her in every way his disciple. There is no conflict in his relations to *Frau von*

GOETHE AND SCHILLER

Kalb, his wife Charlotte, and his divorced sister-in-law, Caroline. At his marriage he takes Caroline into his house, and when he marries again he establishes her in Weimar because he himself has gone there. He lives on perfect terms with his wife – and in his letters always addresses her as ‘dear little mousey.’ Schiller is sensual and imperious in love, but Goethe gives himself with his whole soul; for which reason he loves but one woman at a time and has literally never possessed two mistresses at once. But to the one woman, it is true, he speaks in such tones that Schiller’s widow, on reading Goethe’s letters to Frau von Stein, is horrified at their intensity and confesses that Schiller had never loved in that way, ‘for he could not love out of pure passion.’

Thus Schiller is the more passionate poet. During the three years just previous to their alliance he has been devoting nearly all his time to historical studies and the philosophy of Kant. From Kant he derives his æsthetic, which in turn has a decisive influence on his work. But later when Goethe outlines his theory of colours for him in the categories of thought, Schiller only becomes confused: ‘In such a rigorous form this empirical subject must always appear an unmanageable mass – and in my very desire to grasp it in terms of philosophical concepts I must feel my empirical insufficiency.’ So impossible is it to force a Goethean idea into a Schillerian form! ‘I myself believe,’ Goethe answers with a polite shrug of his shoulders, ‘that the empirical mass of phenomena, which . . . cover such a wide territory, will not readily lend themselves to a rational unity.’

For although Goethe has been induced by Schiller to read Kant, to whose work he had heretofore paid but slight attention despite the suggestions of Jacobi, he is still only partially won over. He does not, like Schiller, need philosophy to

GENIUS AND CHARACTER

rescue himself from confusion, or to find himself, but ‘to get away from myself, which I can do all the more readily in that my nature, like separate drops of quicksilver, so quickly and easily unites again.’ And is it absurd or sublime to read in Goethe’s hand that one should read Kant’s anthropology only in the springtime when the flowers provide solace, and ‘I have read it while children were playing around me.’ When he is writing, Goethe avoids philosophy completely, asserting that it interferes with his poetry, ‘since I can never maintain a purely speculative attitude, but must seek a perception with every sentence, and thus fly off forthwith into nature.’ At such times, also, he avoids too frequent conversations with Schelling, who is closest to him as a thinker. When Goethe produces, he does not like to think, ‘since I can only think in so far as I produce.’

Perception is always the big thing to him. He even decides that he could almost dispense with his other senses. In his study of Cellini, Goethe declares that we can get a better idea of Cellini’s century when looking through the eyes of ‘this confused individual than in the dissertations of the most clear-headed historian.’ And he rebukes a physiologist, saying that his treatise ‘The Organ of the Soul’ should be entitled ‘The Cerebral Termini of the Nerves,’ for an idea of the objects of experience is only an organ by which we may grasp them. Soon the whole Kantian furore in Jena and in Germany will become too much for him; he wants to get back to art and break clear of this environment where everything inclines to speculation. Even in his old age he regrets that Schiller chose to bother himself so much with philosophy. And Goethe epitomizes all the contrasts in attitude between himself and his friend in one inspired sentence which seems to have been hurled suddenly like an erratic block across the

GOETHE AND SCHILLER

steppes of his diary: 'Experience is almost always a parody of the idea.'

Such fundamental divergencies readily manifest themselves as differences in their work. The problem is merely broached in the concepts of the sentimental and the naïve by which Schiller has very beautifully distinguished their methods of writing. Goethe himself in his old age deduces the nature of Schiller's talent from his proud body and gentle eyes. Schiller, he said, would take hold of a large subject boldly, turning it over and over; 'he saw the subject, as it were, only from without; a silent development from within did not concern him.'

These Goethean words accurately define Schiller's greatness and limitations and his departure from the method of Goethe. Schiller looks for material, Goethe finds it: Schiller selects material, Goethe lives it: if there is more allegory in Schiller, in Goethe everything becomes symbolical. Thus Schiller's speculation, far from being inimical to his poetry, positively benefits it! He must always encompass both at once, and he explains that only by a parallel movement can he keep 'both heterogeneous elements in a kind of solution.' As he himself complains, Schiller must rely in his work upon this ambivalence of dream and thought for his inspiration. The third and most powerful ingredient of the poet — perception, life, contingency, nature — seems to have remained alien to him. And one is astounded to hear him, with his great variety of activities, complaining that he has no opportunity to study people.

The more profoundly he senses his own characteristics, the more profoundly does he analyse the opposite ones of his friend, whom he always observes inquisitively, like an object

GENIUS AND CHARACTER

in nature. ‘While you are working, you are really in the dark, and the light is solely within you. And when you begin to reflect, the inner light emanates from you and illuminates objects for both yourself and others. With me both these methods are intermingled, not very much to the advantage of the matter at hand.’ Here he has defined that obscurity and innocence which Aurelie advises young Wilhelm Meister to guard as an artist and which even the ageing Goethe was able to preserve. For with all his self-analysis Goethe can recognize nothing but his structure; but he can never, like Schiller, say in advance what he will produce, since ‘this regulated natural force’ cannot be led. Thus an inner voice compels him to keep silent as to his plans. In silence he tests out by his new epic the results of the theory which they have both worked out in common; and even in very advanced years he regrets the one time when he disclosed a plan to his friends and abandoned it at their advice. Schiller, on the other hand, discussed his later plays with Goethe scene by scene.

Of two such poets, Schiller, of course, worked far the more rapidly. His concentration seems astounding, his method of writing is violent, aggressive, and bold, much the way he rides or plays ombre, while Goethe waits for the occasion, and henceforth tends to employ the word ‘sport’ in speaking of his writing, whereas he formerly spoke only of ‘work.’ The contrasts in their writing also apply to their ways of reading their works aloud. Schiller weakened his effect by reciting stormily and rhetorically, while Goethe – by unanimous testimony – recited superbly.

Schiller’s temperament and the nature of his literary ability made the theatre his natural medium of expression, whereas Goethe never felt at home here. Schiller genuinely

GOETHE AND SCHILLER

enriched the German stage with eight or nine plays. Even the most important dramas of Goethe irritate us; and while the internal dramatic values of these works are slowly gaining recognition, Schiller's plays have not lost any of their effectiveness after a century. Schiller gets the last ounce out of his coolly chosen material, heightening every figure to its most intense expression: he even tries to key up Goethe's characters with his furore. When Goethe's play is being put on at Weimar, he wants to have Alba appear in silence behind the condemned Egmont, to gloat over his revenge, and Orestes seems to him the most doubtful thing in *Iphigenie*: 'Without the Furies there is no Orestes, and now, since the cause of his condition is not apparent to the senses . . . this condition is an over uniform and over protracted suffering without an object.'

Goethe, on the other hand, avoids this sort of intensity. He calls the more pronounced effects in *Wilhelm Meister* much inferior to the content of the novel, and in this he seems to himself like a person who tampers with large columns of figures with the deliberate intention of 'losing the sum total through caprice.' Even for the stage he writes the prose scenes for the *Urfaust* into verse in order that the idea may be disclosed as though through a gauze and the tremendous effect be blunted. His humour increases, he hunts for diversions. Schiller's methods remind us somewhat of Rubens, Goethe's of Rembrandt.

But like those two masters, for all their polarity Goethe and Schiller had certain traits in common; and it would be too un-Goethelike to conceal their similarities in the interests of a clearer antithesis, since these similarities were necessary to their continued union.

GENIUS AND CHARACTER

To both men birth and nationality are of secondary importance as creative factors. The records of Goethe's youth are evidence that his ambition caused him to forget father and mother. Schiller does love his mother, but always remains aloof from his parents. We know what Goethe thought of nationalism. He also writes to Schiller: 'Patriotism as a personally valorous endeavour is as superannuated as government by aristocracy or the church.' Schiller, who took nearly all his themes from abroad, says – almost verbatim – when he is in his thirties: 'A patriotic interest is important only for superannuated nations and for the youth of the world. . . . It is an impoverished, petty ideal to write for but one nation.' Or on the subject of his public, which he had no practical reasons for condemning: 'Germans want sentiments, and the more insipid these are, the more widespread their reception.'

Even when they are farthest apart – when Schiller is the pure speculator and Goethe the pure observer – they occasionally signal across to each other. *Wilhelm Meister*, which is constitutionally alien to Schiller, overwhelms him because in contrast to his frigid philosophy it is so living, because 'all nature is purely synthesis and all philosophy antithesis. . . . The poet is the only genuine human being, and the best philosopher is a mere caricature alongside him,' he writes – and at the same time he begins to turn away from philosophy again. Yet Goethe meets him halfway! In preparing a 'Physiology of Plants' he now distinguishes four classes of naturalists, and in so doing places the speculative class above the intuitive, on the grounds that, in beginning with an idea this class pronounces the unity of the whole at the start, even though they do to an extent ask that nature be made to fit a preconceived idea. In Goethe's mouth this sounds almost like a prologue to Hegel.

GOETHE AND SCHILLER

Goethe by no means sees in his philosophic friend a purely speculative nature; on the contrary, he finds in Schiller a strange mixture of intuition and abstraction. And on the subject of his work, Schiller himself once makes the strange confession that a certain musical mood, without a definite subject, precedes his writing. But above all, these two men resemble each other in the purity of their purposes. Indeed, with remarkable similarity, they both use the same figure, independently of each other, to symbolize their efforts. At thirty Goethe writes in his diary that he would like to point his life to a pyramid, and if this is impossible the attempt would serve as the evidence of his striving. 'Every one builds himself a pyramid,' Schiller writes at the same age and in almost the same words; 'and even if he cannot bring it to a point, he could do nothing better than try.'

At these points the curves of their nature approach. But normally they are in an antithetical position, and Goethe's analysis after their first conversation, when he said that neither was the victor and neither felt himself vanquished, applied until the close of their friendship. For as soon as we cease to consider the relative strength of their genius and speak only of their characters and the manifestations of their characters in their life and works, they must stand facing each other as equally matched and fundamentally different opponents.

Schiller wants to dominate, Goethe to accomplish. Schiller never abandons himself wholly to a person, but always abandons himself wholly to his work; Goethe's devotion to human love is complete, and at times he has a similar attitude towards his work. Schiller hammers at his poetry with cold passion: Goethe models with a loving hand. For

GENIUS AND CHARACTER

Schiller life comes after art, which explains why his search for enjoyment was so unharmonious. Life for Goethe is the root of art, and thus art blossoms as though of its own accord. Schiller always thinks while he is feeling; Goethe always perceives, even when he is thinking. Schiller plants one tree after another, Goethe sows seed.

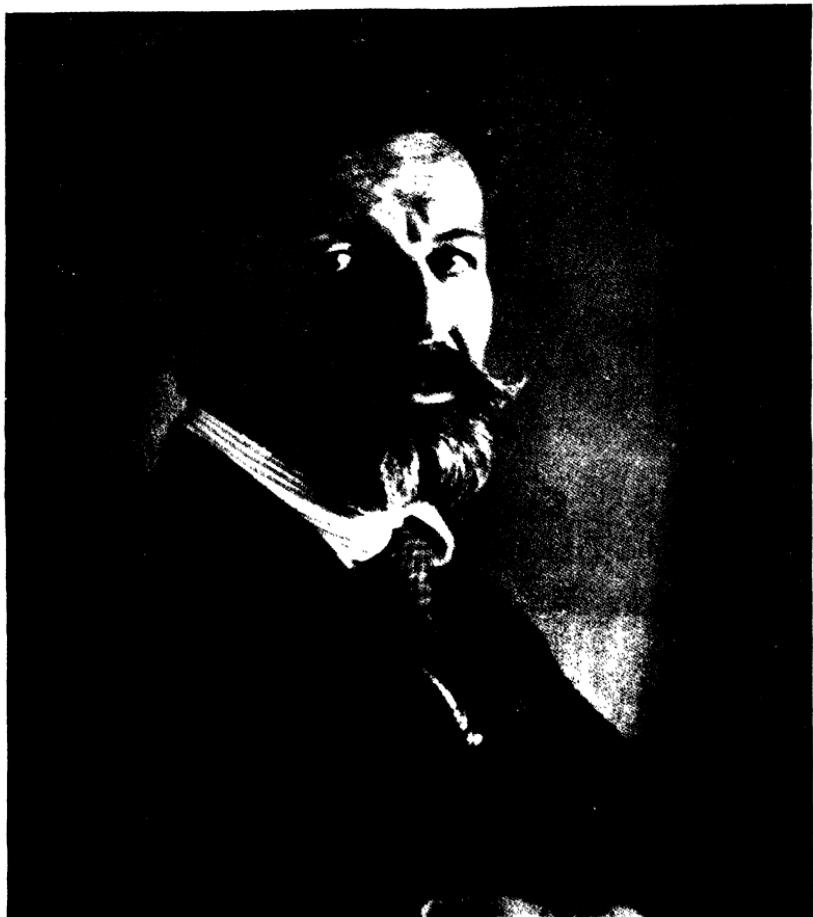
For Schiller can hate as strongly as he can love, and he is also the counterpart of his heroes like Goethe: except that Schiller's are repudiated by the poet as principles of evil, while those of Goethe are complex characters, exactly like the heroes of legend, 'good and bad like nature.' Schiller gives us the only complete depiction of himself in *Wallenstein*. Believing in the existence of evil, he stylizes in himself only the good. Goethe seeks to reconcile the conflict between the two equally powerful aspects of his character. Schiller wrestles loudly with the world, Goethe struggles in silence with his demon. Schiller battles, Goethe grows.

But there is one thing which gives the figure of Schiller the dully glowing patina of pure bronze, while that of Goethe seeks to emerge with the breath of life from the block of white marble: Schiller never forgets the presence of death — and even if we did not know this for a fact, we could assume from the sequence of his works that they would be terminated by an early, bitterly contested death. Once when Goethe's friend Meyer had met Schiller in the avenue, he wrote that Schiller's face resembled the picture of the crucified — yet this is many years before the end. With an ever-quickenning pace he is driven forward by an inner fever; it is as though he were fleeing breathlessly on a speeding horse before the Black Horseman, looking back once each morning to see whether the rider had gained a few lengths on him the previous night — a process each day repeated through the years. Thus

GOETHE AND SCHILLER

in the last and fullest ten years of his life, with so many circumstances in his favour, Schiller felt a steady and undeviating urge to pile one tragedy upon another.

Earnestly and helpfully, with sympathetic foreboding, Goethe observes this drama. His life is set for eight decades. Illnesses are for him brief, serious crises. He has faith in life and avoids tragedy; for death is not his enemy and from the beginning he lives in friendly communion with it. Goethe believes in transfiguration.



DEHMEL

Face p. 267

D E H M E L

*If any should have sung his way through hell,
Ask him what you would learn of Paradise;
For he alone can know life's purposes
Who in despair has turned his eyes towards death.*

No poet ever stretched forth his hands to mankind with a purer gesture; no poet ever tried so intensely to create happiness. But his stammered blessings, the purity of his strivings, derived their value from the gloom and violence of inner conflict. ‘To meet all, clamorously and open-armed’ – this was his inborn mission, the special dispensation of fate by which he loved and wrote. But in the depths of this thoroughly masculine heart there dwelt a demon which sometimes turned unexpectedly to give battle to both its master and his fellows. He bore within him God and Lucifer alike: often his sympathy was cancelled by self-sufficiency, and his ecstasy destroyed by analysis. These are the three aspects of his inner conflict – and his work is their reflection.

We, who did not come to know him until he was in his forties, found it easy to love him – for by that time, having become purer with the passing of each year, he was wholly lovable. In thinking over all the men whom I have met throughout my life, and some of whom I have known intimately, I can recall no other whose maturity was so graced by the rewards of a self-imposed discipline. Here was an equipoise of pride and kindness; a volcano, sleeping, but by no means extinguished. Yes, had he lived through the classic period of a second youth, I feel certain that in his sixties

GENIUS AND CHARACTER

he would have set forth one day on new adventures, with the same youthful smile, the same naïve and steady eyes, as he had essayed in his thirties. For him, the love of man was but a metaphor: his intense yearning, one time fulfilled, was to love mankind through woman.

It is easy to explain Dehmel's character and his works each in terms of the other, for they are really one, or nearly one. But if we wish to understand the sterling qualities of this man, if we wish to feel him as surviving death, we must avoid the immediate records of his life: letters which, while they are painful enough in script, create in print the undeniable feeling that we are strangers here and are, however great our sense of kinship and sympathy, guilty of intrusion. The publication of these letters continues Dehmel's tradition in his weakest aspect. Here his darker side predominates; here are his shortcomings, which are shortcomings despite their identity with his high virtues, despite the fact that we may consider the crown of a tree and its darkly delving roots as one.

For Dehmel was a confessor. Exactly like young Goethe, he brought to the light the evidences of his personal distress. But Dehmel remained here; he never tired of confessing before the world; he spurned, and even scorned, the mask, donning only so much of a costume as the rules of art demanded — while Goethe's dignity and misanthropy soon drove him back into the torment from which he had previously escaped with the courage of a young lion. Dehmel always remained a youth, perhaps too long, for in the end he paid for this with his life. We meet with passages or statements which drop to a lower level and even repel us, and we are about to complain, when of a sudden we come upon one of those confessional poems which radiate from his pages, and

DEHMEL

we thank the powers of creation for having incited a temperament at once stormy and beautiful, majestic and naïve, to mirror itself in verse. For the heavy combats between dignity and love of humankind which were waged silently within him, were always decided to his advantage, since he would never permit either factor to triumph at the complete expense of the other.

Venus obsessed him. He has experienced and depicted her in a series of transformations; yet unlike other poets, he has not situated these different aspects in many women, but in a few, by increasing the number of metaphysical facets to be found in each. This eroticist lived monogamously, because he was essentially a moralist; and it was precisely those transubstantiations which lifted him from the gloomy world of the senses, where he once brooded with impatience, into the brightness of Dionysiac revels. His constant concern for the happiness of his fellow-man served to release him from the bondage of his desires, and thus his lucid temperament could become evangelistic without Protestantism. Impulsively, as he liked to say, he settled the conflict of sense and soul, and thus he was fundamentally, if not a Greek, then not a Christian either. He would follow no voice which did not come from within, and he walked with humble pride towards his fate.

In Eros he resolved all discord. Love for him was no lyrical theme, no romantic adventure; it had become a sacred service, a rite of procreation and birth, the joy of fulfilment as the sexes grow and develop towards their culmination in union. For him this was a blossoming beneath the light of magic. And if this was the primary content of his life, if his guiding purpose was to grow ripe for fate in such a sense as

GENIUS AND CHARACTER

this, then he did finally triumph in his fifty years of struggle. Dehmel was a typically untragic mind; perhaps no other mind of his period is so brimming with life.

As poet, the confessor was inevitably a rhapsodist – and from this too we may project his work, his fortune, and his death. His deepest wish was to place his convictions before the world. But was there a world around him? Was there at least a people? Dehmel rose up, travelled through Germany, mounted with his young body the podium of the concert halls, and recited his songs in a remarkable tone of voice, to the accompaniment of unusual and expository gestures. What did he find? Merely a public, curiosity, literature. Out of a first lecture, in which the two hundred young people charmed him because he dared to charm them, there grew the dull mind of a paying crowd who did not even lift their eyebrows, unless perhaps they did so through sophistication.

It was only when he faced an audience of labourers that he could detect any sense of community, any folk spirit. For all his ardour, for all his yearnings to lose himself in the arms of woman and to see his image reflected in a friend's moist eyes, he had to be content with reciting to a few scant hundreds the emotion which he would, with the wild cry of the rhapsodist, willingly have expended upon the entire world. Thus his folk-poems – superb as they are – are rare, whereas he was fitted by both genius and desire to become one of the greatest of social poets, with a formal power far surpassing that of his brothers in Flanders and America.

Even as a recluse he remained a rhapsodist. Are not his strongest poems ballads, even if he does call them romances or work-songs? At thirty he found a form in which he could merge his intellect and his temperament, and in his principal

DEHMEL

work, *Zwei Menschen*, there really are pieces of a wholly new perfection. If these passages and a small collection of his poems were issued in one volume, Germany would be astounded at the quality of this writer. He never wearied in his office of self-discipline; he struggled constantly in Faust-like oscillation between knowledge and ecstasy; and as he heralded in his works every slight change of direction in his life, he has left a great many inferior things. Of the twelve volumes which we now have by him, nine will collect dust in the libraries.

In the novel he failed completely. In his dream-plays and pantomimes he strings the butterflies of his fantasy on wires and puts fabulous creatures on creaking wheels. In the drama this ecstatic could not endure the cold restraint of dialogue. And his essays, despite their depth of thought, are all marred by that obstinacy which is the other side of German thoroughness.

But there are a dozen poems by Dehmel, or perhaps as many as twenty, which will outlast the work of any other poet who sang in Europe around 1900. Despite all his theorizings and his mannerisms, these poems are masterpieces, the genuine promptings of genius. And though he may have looked upon them afterwards in astonishment, and wondered how he could have done them, they enable us to rank him alongside Goethe — with whom he has nothing but this excellence in common — as the one lyric poet of his generation.

Music, the harbinger and concomitant of fame, has sensed this in advance — and even during his lifetime more of Dehmel's poems had been set to music than of any person now living or of most earlier writers. Thus we have also this indirect testimony as to his tonal and rhythmic perfection; and he, who had looked on with a mixture of bitterness and irony

GENIUS AND CHARACTER

while youth stammered and grimaced and coquettled with chaos, really did become the father of all new verse forms in Germany.

There are some elements of his work which are over theoretical, bringing him dangerously near to Max Klinger, and these are perishable. Other passages, where he is frank at the expense of tact and good taste, we might also desire to omit to-day, as well as practically all his attempts at humour. Also, his industry, his caution, and his programme of writing led him into many fatal revisions, the noble original thus becoming entangled in these later additions, like Norman arches beneath Arabic cupolas in Sicily. Even certain passages of *Zwei Menschen* breathe with difficulty beneath the rigid meshes of the metal net which he has thrown over them. In this grim theorizing which sometimes caused his own talent to turn against itself, he occasionally reminds us remotely of Richard Wagner, whom he hated as his sultry antipode, although Wagner was superior to him in power.

Dehmel peered out in vain from the confinement of his century, to which he was so thoroughly pledged, for practical opportunities of becoming a rhapsodist. With the intimacy and remoteness of a dream, his verses lift love clear out of the narrow circle of bourgeois ideas and reveal an exchange of heavenly love for earthly love, which in its turn he exalted to heavenly love, lavishing upon the two women of his choice both the gifts of feminine devotion and the ardour of masculine strength. What a drama where so much modesty combines with so much licence, what a scene in the delicate hands of this strong will! Dehmel was in reality the super-sensual sensual wooer.

His sense of responsibility, his thoroughness, and his kindness – all of them qualities which a writer can dispense with –

DEHMEL

prevented this born poet from setting out for those adventures to which he was by nature fitted. After spending ten uneventful years just beyond the city of Berlin, he spent ten more uneventful years just beyond the city of Hamburg — and though he had more leisure during this second period of quiet, and the immediate necessity of earning a living was removed, in all these years he created little or nothing that was decisively new. His original projects, his great rhapsodies, fall mostly in between these two periods of imprisonment which the singer graciously imposed upon himself. He endured his second environment, which was so alien to him, with remarkable patience, dreaming of palms or pines, loving, waiting, giving his life æsthetic order. But occasionally, over his wine, he would flare up — and at such times one could sense his instinctive need of pilgrimage and travel.

The war blew for him the trumpet of release. He misunderstood the war completely; or rather, he was determined to misunderstand it, for here finally was the adventure — since he had never gone forth to find it, it now came to find him. And thus Richard Dehmel — friend to all the world, internationalist by reason of his strong love of mankind, devotee of foreign culture, a singer of the classes but never of races, Dehmel, this Wendi German, who passed his life with two Jewesses, whose friends were Frenchmen and Poles, whose verses had been translated into eight languages — this social European became overnight a nationalist. With typically German seriousness and thoroughness, he voluntarily subjected himself at the age of fifty to the Prussian yoke and tried to overlook the discrepancies between his own martial adventurous mood and the icy business of modern warfare. Now at last, the rhapsodist felt, his moment had

GENIUS AND CHARACTER

arrived. Now songs could be forged like swords, songs which would be sung by the armies at the front and by the millions of the population behind. Dehmel felt the people and crept into the trenches.

He crashed pitifully. After a few weeks he saw his pure enthusiasm caught in the firm grip of a ruling class; he perceived the dull wretchedness of his suffering countrymen, he began to understand the reprehensible carelessness of those in command, he was horrified at the criminal actions of his superiors. But a sense of chivalry deterred him from withdrawing immediately. He persisted for years, depressed and sceptical. His war-poems themselves are evidence of his disillusionment, for not one of them has attained his high level or won popular favour.

Still true to his nature as a confessor, he wrote a long account of his struggles between his patriotism and his feeling for mankind as a whole. But he had recoiled upon the innate revolutionary aspects of himself so thoroughly that at the time of the collapse he advised holding out for a while longer, since in a few weeks the Red Flag would also be hoisted among the enemy.

Dehmel perished of a war illness, being denied the good fortune of an easier and, in the national sense at least, more glorious death on the field of battle. In death he looked like a workman.

Because he retained the perennial eagerness of youth, because even when his hair was gray he still had a strong sense of the adventurous, because his dithyrambic yearnings led him to mistake a petty era for a great age and a bureaucrat's war for a popular uprising, because he dared to be a rhapsodo-

DE H M E L

dist as late as the 1900's, this beautiful poet's-madness caused his destruction earlier than his simple lust of life had wished, and long before his genius had lowered its wings in exhaustion.

For in the last few years before the war he had made a new beginning. Mature, resonant tones were uttered, at once sweet and pungent, like ageing Burgundy; his brilliance here was cautious, his clarity elegiac. Prepared for an unknown destiny, vigilantly and patiently he faces the future, who holds in her hands the scroll of his own fate. Slowly he wrests from her the lines:

until the moment comes
when, before I shall have finished reading,
the scroll
slips from my exhausted fingers:
and with fettered hands
you leave it to the winds to say
what I have done.

B A L Z A C

I

THE garret lies in the silence of night; the oil-lamp is burning on the broad table; behind the green shade a man with an enormous head is bent over his papers. There is no other sound in the house; but up the steep walls from the depths below, through the window opened to the warmth of summer, comes the rustle of sleeping Paris. The last dancer has long since tossed his dinner-jacket down beside the bed, and the tradesmen who will be hurrying first to market are not yet awake. Even lovers merely interrupt their sleep for a time with soft whisperings which die away behind a thousand walls and doors.

But this lone man is sitting keenly awake at his table and adding one by one to the pile of white sheets which he has covered with the scratchings of a speeding, scintillant pen. This is the watchman of Paris, born to the task of peering at his century hour by hour, high above the metropolis, night after night, the warder of his age. But with this difference, that he does not strike a bell. Rather, he chronicles the histories of these yearning mortals who are sleeping now below; he records the legend of their most intimate experiences, describes the loves, struggles, and sufferings of their waking moments. Also, he tells the story of their brothers out in the French provinces — both the near and the remote — for he can see as far as that from his garret. For almost a generation he sits here, creating and assembling his characters, and

GENIUS AND CHARACTER

adjusting their movements to one another. They are of all sorts; there are hundreds of them, two thousand in all, and they constitute a swarming world, a portrait of the period, a microcosm.

Now he rises to waken his comrade, for this typical Occidental has as his lone companion during these long nights an Oriental without which he cannot exist — his coffee, his stimulant. If he were to step before the mirror which hangs by his bed, he would meet the stocky figure of a monk in a white Capucin cowl with the cords hanging loose, for he has already become quite fat from sitting so long over his work; his bull-neck, which is always exposed at the throat, is too heavy for a man just entering his thirties, and his face has the flush of a person short of breath. A big nose protrudes from the gigantic skull, with sensually thick lips curving beneath it. Everything, including double chin and bushy black hair, seems to betray this monk's sybaritism, his delight in coarse pleasures.

'But there was nothing,' says his friend, the poet Gautier, 'like those eyes. They had life, brilliancy, and magnetism. Despite his nightly vigils, the whites of his eyes were as clear and transparent and blue-veined as those of a child or a virgin, and contained two black diamonds momentarily pierced by flashes of gold: eyes to see through walls and hearts, to subdue animals, the eyes of a leader, of a conqueror.'

And yet the cowl is no disguise. He does not look like a poet, or even a Frenchman. Short and thick-set, with the coarse features of a parvenu who is forcing his way up purely that he may glut when he arrives, this half monk, whose sweeping fiery eyes seem to lift him above the class of brutal energists without admitting him to the sphere of intellect and meditation, in reality spends three-fourths of every twenty-

BALZAC

four hours (and thus whole decades in all) in a self-imposed seclusion, alone with his work.

For when morning comes now, and with it the noise of the day, when the compositors return to their type, still tired and ill-humoured, they find bundles of manuscript in the splendid but unstable handwriting of Balzac. And they sigh, for though it is hard to read, this writer is always in a hurry and they must be quick. The boy runs back and forth from the printer to the author half a dozen times; the process of correction begins, and it is endless. Passages which he dashed off at top speed during the silence of the night, are now hammered into shape in the cool light of the morning. Whole pages are inserted and pinned on to others; crosses and asterisks, arrows and signs of the Zodiac, call attention to new sentences and words. Everything is pounded and tested. Six, eight, even ten times a sheet is returned, and always with the speed of a journalist. For the papers are usually waiting for the next chapter of a novel, and his publishers for the end of a long promised book. And besides, he wants to examine his work in the perspective of print, and for days on end has corrections made at his own expense until the grumbling compositors declare that they will not work longer than one Balzac hour.

At noon a friend calls for him. He stands glowing and steaming in the heat of victory, for every night is a new battle. He has a huge appetite, eats a great deal of simple food, smears his bread with butter and sardines, tells stories and is mostly in good spirits, always the life of the conversation, always active, always full of plans and schemes and business projects; never at rest, and rarely in pursuit of pleasure.

Balzac was continually driven. What was it that drove him?

GENIUS AND CHARACTER

II

He was a proletarian like Rembrandt. His forebears were peasants and workers, day-labourers. The pastor had shown an interest in Balzac's father as a boy, and had taken him from the hemp fields and got him work in an office. With this as an opening wedge, his father had forced his entrance into the middle class. He procured some post or other through the Revolution, finally at the age of fifty marrying a young girl of the *petite bourgeoisie* and bringing her from Paris to Tours, in his native province, where he made money and served in the city government. There he wrote marvellous treatises against rabies and in defence of illegitimate children, and even had his portrait painted, pen in hand, which did not suit him. As he sits there he might be taken for one of those peasants who went to war and became generals under Napoleon: hale, humorous, at peace with himself, Rabelaisian in his rustic cunning and love of pleasure, called by his mother a *chien de Gascoigne* and determined to live to be a hundred. All this health, heartiness, and boldness he bequeathed to his son.

Honoré, who derived this handsome name from the saint of his birthday, saw beside his father an anxious, parsimonious, and humourless mother who viewed the world with ill-nature and discontent and who, as he confided later, hated her son. 'I have never had a mother; she hated me from my first day on earth. I was immediately entrusted to the care of a wet-nurse. . . . From my fourth to my sixth years I saw my mother only on Sundays. . . . Between seven and fourteen I saw her but twice. My father assured me that I would never have a worse enemy all my life.'

BALZAC

Inspired by the remarkable changes in the social structure caused by the Revolution, the youth sought to escape from the narrow confines and the bleakness of his home. He found life at school in Vendôme very strict. He had to stay after class, was beaten, and was even put in confinement; but there happened to be an old priest here in charge of the library who gave him access to all the books. The boy, whose childhood had brought him nothing, now began reading, and he read steadily for the next three years. He read like a madman, greedily and haphazardly – and at the age of twelve he wrote a treatise on the human will. But this over-stimulation of the brain proved too much for him. He was brought home suffering from fever and prostration, and lay for weeks in a state of semi-consciousness.

That was nature's first grave warning. Had Balzac heeded it, his life would have been much happier and quieter, and Europe would have been cheated of his works. But fate demanded that these works be written, and by him alone – so at the age of twenty, after a second school period at Paris, where he read omnivorously while studying law, he definitely decided to become an author. What brought him to this?

The two ideals which he confesses to his sister, '*Etre célèbre et être aimé*', are often characteristic of talented youth in romantic eras. The unusual thing in his case, however, was his ambition to write a successful play and quickly establish a name for himself, 'in order to enjoy the royal prerogatives of genius.' He did doubtless feel that he possessed a rich imagination – but his choice of a career in letters rather than in politics or business was determined principally by his pre-occupation with books. He was not moved primarily by either a love of writing or a desire for immortality: what he wanted to do was to arrive, and he turned to art as a likely

GENIUS AND CHARACTER

means of doing so. At the age of twenty, Balzac, of proletarian stock, began the steep ascent of the pyramid, from poverty and insignificance up to the narrower zone of money and position; and since he was determined to press onwards to the very top, since there was latent in the lines of this colossal neck an energy without parallel in the history of art, he did cover this intervening distance within the next thirty years – though the effort was to cost him his life, and on reaching the apex he collapsed with exhaustion, a vanquished conqueror.

These almost wholly realistic motives (the climber's desire to improve his station and the petty bourgeois wish for freer forms of living) drove Balzac from his father's hearth into the garret. His parents had had visions of their son as a model lawyer. Now they were horrified, and by their embittered avarice converted his two-year probation into a period of famine. 'My breakfast,' in the words which he later put into the mouth of his *alter ego* in *Peau de Chagrin*, 'a stale roll softened in milk, cost me two sous; at noon I ate only every other day, so that my daily expenditure was but nine sous. I used more oil than bread, the light of my night-lamp cost more than my room. This conflict with destitution was long, intense, and comfortless.' He spent his days in a library nearby, for it was both his passion and his programme to read, and to learn, and to make his own everything that gives this privileged class its self-reliance. And in times of need, he kept up his spirits by a firm belief in his ultimate success: 'Your brother is already living like the great, which is to say he is starving. Coffee makes frightful spots, and much water is needed to wash them away – but water does not come up to my eyrie (though on rainy days it comes down) . . . I have eaten two melons – I must pay for that with dry bread.'

BALZAC

What then does he write, between the ink-well and the coffee-pot? In the sweat of his brow he scans Alexandrines, in an attempt to dramatize the life of Cromwell. How hard it is to write verses. Something, either a metre or a rhyme, is always out of place! And when it is finally completed, and he goes home to read it to the assembled family: utter defeat. A professor who writes is consulted and gives as his expert opinion: 'Encourage the author to become anything he wants but a writer.' Will he now go back to law? Has he been convinced? He shakes his head and answers cheerfully, 'Tragedy is not my forte. So perhaps it is to be the novel.' He returns home and, though he had to endure resentment and banter, wrote two dozen novels between the ages of twenty-three and twenty-six. These books are wholly devoid of power and were merely written to supply the market at the time and bring in a little money to their author, who valued them so low that he issued them under assumed names.

At the same time he took over a printing plant, his parents gladly risking for this purpose a small holding, the income from which would have made him independent for life as a rhymester. His ideal was the then famous Richardson, who had made a fortune as the publisher and printer of his own novels. But since he saw the goal so much more clearly than the obstacles, and since his inborn peasant energy was victimized by an over rich and hasty imagination, within two years his enterprise was in ruins. He next purchased a large type-foundry, but when this in turn went bankrupt he gave up the struggle. He was now more than a hundred thousand francs in debt. Henceforth these debts comprised his negative nest-egg: around them all the calamities of his life were to gather. The only other relic of this venture is a work

GENIUS AND CHARACTER

Balzac as Printer, which was issued with all the appurtenant documents as a volume de luxe on the occasion of the centenary of this same type-foundry.

This failure at twenty-seven, and all the experiences with promissory notes, money-lenders, usurious rates of interest and court rulings that went with it, made Balzac much more sensitive to the contemporary scene in general, while affording him deep insight into one set of events in particular – thus, by providing him at once with an equipment of facts and a corresponding attitude, it became magnified to the proportions of a symbol. The gamut of emotions which he derived from this *débâcle* as a business man made Balzac a poet. Hereafter he knew that this was no time for ranting in verse; he now had the courage to use as the theme of a book the ideas of life which he had developed out of his own contact with actualities. Balzac had found that money was the dominant motive of his age, and he wrote accordingly.

Two years later he was famous. Now, under his own name, he wrote in the two years from twenty-eight to thirty the first two volumes of the *Scène de la Vie Privée*, the *Peau de Chagrin*, and the first ten *Contes Drôlatiques*. His first great original figure was Gobseck, the usurer.

III

He lived for another twenty years; and up to the very moment of death he nursed the mad hope that by reason of his talent he would cancel off his earlier failure and become a millionaire. While groaning under the necessity of earning six thousand francs a year to pay the interest on his debts and

BALZAC

as much more for his current expenses, he was always on the look-out for a chance to make a fortune at one stroke. Neither Beaumarchais nor Voltaire had relied on the income from their works, but had on the contrary resorted to financial speculations; yet Balzac stuck to his theory and consoled himself with the lone example of Scott, who was successful in doing what Balzac, with inadequate legal protection for his work, could not do.

Why? Did he have passions which cost him hundreds of thousands? Were there such items as extravagant mistresses, exacting minions, gambling halls, or jewels? Nothing of the sort. A good table wine, a beautiful vase, perhaps even a little celebration now and then, but neither women nor horses nor travels. His one driving force was the climber's hankering after some vague ideal of splendour; it was his ambition to be counted among the élite, to have his passport of genius visé^d by the authorities. Also, he insisted that to get a good price in Paris one must have a prosperous appearance, and he assumed a sophisticated manner which was intended to dumbfound his publishers and editors.

Thus it happens that Balzac, who was not recognized when he stormed into the printer's in the morning wearing gray-and-black checked trousers, with heavy shoes, a red shawl around his neck, and a slouch hat on his head, in the afternoon drove his tilbury through the Bois in person while his groom behind was in readiness should the nag decide to bolt. He had a fashionable tailor fit a blue frock-coat tight across his stomach; he ordered of the leading jeweller of Paris a cane with a jewelled head; he also appeared at tea with the Duchess of Abrantès and was to be seen in the evening among the celebrities of the times in a box of the Théâtre des Italiens. He was not disturbed when Gavarni, who mistook

GENIUS AND CHARACTER

him in civilian clothes for a travelling salesman, caricatured him as a dandy. Nor did he suspect how these marquises and duchesses laughed at the title and the coat of arms which he bluntly bestowed upon himself, styling himself 'Monsieur de Balzac d'Entraigues,' although he had no trace of kinship with any such family and his father had been the first to write the peasant name of 'Balsas' with a 'c.' But the son insisted upon his nobility, and his pseudonyms were invariably titled names of his own invention!

This was Balzac, who as a man of letters was one of the first writers to portray the growing power and vitality of the fourth estate and who was past master at depicting the decadence of the flashy women of the aristocracy, but who as a man of fashion had no higher ambition than to be admitted into that very same society. This was Balzac, the most powerful critic of society, whose fondest hope was that he might become, not a popular leader in parliament, but a peer of France.

Rembrandt in his middle period also wanted to give the world a spectacle. But he only adorned house and wife, dreaming of chains, casques, and mirrors, and feasting his painter's eye on effects of texture and light — and when all this was taken from him, calmly withdrew into one little room and painted beggars like kings. Balzac, once he was gripped by this madness, never again got free of it and sacrificed his life to this illusory purpose. He furnished a house ornately and invited Rossini the epicure and his mistress as guests, borrowing the silver from his publisher since his own was in pawn. 'I will provide the finest wines, the greatest delicacies, the rarest flowers, in short I will give my best.' How? Is Balzac's best nothing but an imitation of Rothschild? 'Rossini avowed he had never seen the equal at the

BALZAC

home of any prince, that he had never eaten better or drunk better. He sparkled with enthusiasm.'

His debts doubled under usurious rates of interest; the mountain which separated the poet from freedom became more and more impassable; court bailiffs followed him everywhere; in order to escape writs of execution he removed to a house with entrances on two streets, and he fled from Paris. Thus his rapidly growing reputation was dearly bought. He placed twelve volumes on contemporary society — not a word of which had yet been written — for an advance of 26,000 francs, and his letters show that he was much more gratified over this transaction than at the completion of many a novel. And now who would honour the publisher's drafts? An author was already asking himself this question a hundred years ago. Thus he paid his creditors with drafts, so as to get back now and then a few hundred francs in cash. Then he bought Chinese vases and took them to the pawnshop four days later.

He compared his publishers to the vulture of Prometheus, and on another occasion insisted that they 'think of nothing but plunder.' 'Some day,' he wrote to one of them while travelling, 'and that day is not far off, you will have made your fortune out of me; our carriages will pass in the Bois; your enemies and mine will burst with envy. Your friend H. de B.' Postscript in microscopic letters: 'Apropos, dear friend, I have nothing left, so I have raised 1500 francs from Rothschild and drawn a draft for that amount on you, due ten days after sight.'

The situation was chronic. As his reputation and earning power increased, his pretensions and phantasms increased proportionately. He lived like a hermit, requiring but a few hundred francs a month, but he doubled his debts by his

GENIUS AND CHARACTER

absurd purchases and had to speed up the tempo of his work accordingly. 'This frightful need of money, this demand, which has just driven me to write *Honorine* in three days, will force me to finish *The Last Love* in three days more. You do not know how this continued pressure humiliates me.'

Thus in one year he wrote two totally different books, *La Recherche de l'Absolu* and *Père Goriot*, the latter being turned out for a magazine in six weeks, during which time he had but eighty hours' sleep. He, a genuine poet, never once speaks of moods or other such ornaments of the soul. Figures, always figures. 200 hours a month, at y pages an hour, makes x volumes in half a year. 'The *Député d'Arcis* has four volumes, with one hundred characters in all, so you can well imagine how much headwork the book requires.' Always like manual labour.

Since he considered writing as a routine to be learned, and since he claimed that he had written for so many years under pseudonyms 'to limber up his arm', he was tireless in his attention to the details of his trade and looked upon his work with the practicality and self-confidence of a master. He instituted lawsuits to prevent the pirating of his works, and when he won his case he wrote a sensational preface within a few hours and set up two editions in two days. If he founded a magazine, it must forthwith 'beat all the others,' whereat he lost 40,000 francs. He organized an authors' league, proposing a vulgar farce to one of his comrades, and to another a drama of which he had nothing but the last sentence. In addition to his major works he was continually turning out sketches, editorials, feuilletons, and Paris letters for the newspapers, in which he chats about tobacco and wines, the new cabinet, tariff policy, good food and gloves. 'Everything

BALZAC

must file past,' he writes gayly to a friend; 'the light penny literature as well as the society novels and the great thoughts which no one understands.' As a way to get subscribers for an edition of his complete works, he thought of giving his readers annuity contracts in combination with the books.

He had such a reservoir of energy, and work came so natural to him, that he readily assumed new obligations. And under the pressure of these obligations he had to expend still more of his energies, so that his enormous innate capacity for work became even further developed during the course of his life. 'If the artist does not plunge into his work like Curtius into the abyss, if he does not toil within this crater like a miner buried alive . . . then he is guilty of murdering his talent. For this reason the same reward, the same laurels, are held out to the poet as to the leader of an army.'

Did he, through writing so much, write loosely?

He treated his galleys, he said, like a she-bear licking her cubs. He did not merely revise *ad nauseam*, he also consulted experts. He was never content, he knew how to profit by intelligent criticism; often when getting out a new edition he would work over his old novels sentence by sentence, while writing at top speed on new ones. At times he even surpassed his own records: in a fever of work, he kept all the compositors in readiness until eleven o'clock at night, and in this same night, on two printer's sheets, he accomplished the Ascension of *Séraphita*, including all revisions. At the close of his life, twenty-two years after the beginning of his career proper, there were over a hundred completed novels to carry Balzac's name around the world.

GENIUS AND CHARACTER

IV

What was the source of this enormous output?

If one looks at his first portrait, one will observe a youth with wide open, eager eyes. The eyes have no expression of meditation or awakening; they are aggressively reaching out for things. He sees what he hears, he sees what he reads, converting everything into the present, into a picture, since only contemporary life can arouse his talent. He seldom dealt with the past, and the few books in which he did so can be discarded without loss. He despised authors who can only express themselves in terms of Rome or Hellas. The one thing in history that interested him was France, the France of the present and of the immediate past. At first this was a kind of instinctive economy; afterwards it became a deliberate programme, but it was never mere nationalism. He needed a background for his novels, and he found it ready to hand in his own country.

Although he had read a jumble of everything, he had never studied, merely collecting whatever might serve his purposes. However, all this was stored away in a monstrous memory which retained everything — words, places, expressions — with the same fidelity. Since he possessed the power of creative imagination which marks the born writer, he did not need to parcel himself out autobiographically. He hardly ever borrowed situations from his own life, and even more rarely characters, never portraying himself, and only fragmentarily copying rooms, landscapes, or sensations. Like Shakespeare, he had no eye for individuals, but always saw beyond them to the type; he had observed every species of *homo sapiens* and for this very reason never created a character *à clef*.

BALZAC

Neither Vautrin nor Gobseck, Lucien nor Rastignac, Esther nor Delphine, were drawn by him from nature, though the romantics regularly derived their characters in this way, and even Goethe did so at times. Yet, while he produced types, his keen observation and his sound sense of reality spared him from the danger of empty abstractions.

It is hard to forget his characters because of certain subtle peculiarities of theirs which seem rooted in distant recollections. 'Many little details which you have long since forgotten,' he writes to his mistress, 'will keep me awake for half the night when I am hunting without success for subjects. One time I see the footpath from Diodati or the gravel of the central avenue in the Parc Monceau, another time it is a certain emphasis, a certain almost childish pressure of the hand, while we looked at pictures together.'

To be sure, the types which annoyed him most in life — brokers, lawyers, and usurers — are the ones with which, through a natural thirst for vengeance, he was most successful. But he also depicts with equal saliency and colour *petits bourgeois* and peasants, the class from which he came; and marquises and duchesses, the class towards which he was climbing; and soldiers and officers, a class which he particularly envied. Yet he never went out deliberately in search of facts. It was only at twenty, while he was still scanning verses, that he purposely observed people — workmen in the suburbs, vagabonds, and children — but at that time he had no thought of copying them. Later, 'observation became mechanical with me. Without surveying the body, I could delve into the mind: yes, through comprehending all the details of people's lives, I was able to go beyond them. I could share another's experiences, by putting myself in his place.'

GENIUS AND CHARACTER

He did, however, study his backgrounds. No one has ever had a more intimate and a more relentless understanding of the *Paris of his times*. He travelled through certain departments purely in search of descriptive detail. The greatest landscape he ever studied, that vast, unending Gobelin on which he never ceased weaving, was the era of Napoleon. When Balzac was born, in 1799, Bonaparte was overthrowing the directorate. When the emperor boarded his last vessel, Balzac was sixteen. His father had already written an appeal for a gigantic monument; the son saw in Napoleon quite simply a kindred genius, and in reality the basic traits of their two characters can be compared, since they both owed their work to the same combination of imagination and energy.

Yet the statesman could only attract the epic poet as a prototype, not as a theme. He collected in a notebook all the sayings of Napoleon he could find, and later sold these 500 maxims for 4000 francs to a hatmaker who thought that they might help him to get into the Legion of Honour. The poet would never have undertaken to portray the emperor, who passes through Balzac's great tragi-comedy solely like a god, intangibly present, appearing only two or three times *ex machina* in his own person. It was the environment or background of Napoleon that appealed to the novelist. Thus he absorbed the stories of an old duchess and of an animal-tamer who had been with him in Egypt; he drew out grenadiers and baggage-carriers, priests and provisioners; he learned of the battle of Wagram from Schwarzenberg's son; and he devoured the anecdotes of Metternich. Yet suddenly he goes beyond all authentic detail, and in the *Country Doctor* an old soldier who had become a rural letter-carrier tells the peasants in a barn the story of the emperor as though it were an ancient legend.

BALZAC

For what good would he — or any other poet — have derived from keenness of observation if this observation were not again and again lost in the diffuse light of the common sun and the sharp outlines of reality were not bathed in the golden glow of this delusion! Thus even in his first novels he intuitively disclosed the empty existence of those titled women to whom he himself was later to fall victim; and if he expended much time, money, and brains solely that he might sit at a prince's tea-table, he also portrayed the mistress of such salons, the beautiful Feodora, as she lies in bed at night and before abandoning herself to sleep and paramour, studies the stock reports.

'My instability is the result of my imagination, which can receive one thing after another and yet remain virginal, as untouched as a mirror which is never tarnished by what it reflects. This mirror is in my brain. . . . To what do I owe this gift? I do not know. Second sight? I have never examined it; I possess it and use it. . . . With me nothing ages. Everything which ever moved me is as vivid as though it had occurred yesterday. A tree, a river, a mountain, a vista, a word, a glance, distress, happiness, danger, excitement, even the sand or the tiniest event, everything is reflected inside me, each day I feel it all anew and with greater force.'

From this belief, perhaps, this feeling that his consciousness was mounting towards the universal, he arrived at a state of mind which might be called Balzac's unhappy love. For this falcon-eyed stalker of mankind, of all authors the most sensuous, had a remarkable hankering after the super-sensuous. Even in his youth he collected information about magnetism and mesmerism. Later he studied Swedenborg; he believed in mental telepathy, prophesying for Gall and Lavater the revival of interest which they are enjoying to-day.

GENIUS AND CHARACTER

And in the last analysis he prized none other of his works so highly as his magnificent though imperfect *Séraphita*, the only book on which he ever worked over a period of years. This and *Albert Savarus*, his two mystical novels, are immersed in an over brilliant light which is foreign to his realism. He believes in them, for ‘one can write a *Père Goriot* any day, a *Séraphita* but once in a lifetime.’

And yet it seems as though despite his energy he recoiled from subjects which he felt to be beyond him – and in one letter he makes a confession whose full purport even he himself could hardly fathom: ‘If when I go to bed, I am not tired and sleepy, then I am lost, for the moment just before falling asleep, when one is delivered up to himself and the infinite, is a disastrous one for me.’

Here are his natural limits. When he meets himself too much alone, without energy and movement, Balzac turns back obediently into the realism of his era.

V

‘To-day the writer has replaced the priest . . . he consoles, condemns, prophesies. His voice does not resound in the nave of a cathedral, it spreads thunderously from one end of the world to the other. Mankind, his flock, hearkens to his poetry, and many a word weighs more than many a victory. . . . He has become the choir-master of his century. That is a fact. It used to be Tacitus, Calvin, Voltaire, Rousseau, Chateaubriand, Constant, Staël. Now it is the newspaper. . . . If but fifteen men of talent in France were to be united under one leader as great as Voltaire, the farce of a so-called con-

BALZAC

stitution, the enduring power of mediocrity, would be at an end.'

This awareness of a social mission grew stronger in Balzac during his thirties, and however much of a conservative he was on the surface, at heart he was thoroughly revolutionary. When he wrote against socialism – as when he asserted that the doctrine of equality implies equality of brains and stomachs, that capital was merely being frightened away to England, and that the state should not meddle in the affairs of the individual – he was prompted to this partly by the sense of mastery proper to a man of genius, and partly by the arguments of that class towards which his ambitions were driving him. Yet the proletarian's resentment against his superiors, the compensatory pride of the frustrated, recurs continually, and social irony flashes through his work in hundreds of places. He knows why he jokingly calls himself '*docteur*' – '*docteur des sciences sociales et des maux incurables*'.

The incurable evil is money, for him who never has it and is always trying to get it, and also for those who do have it. Balzac, the first great unromantic author after Goethe, dared in one of his first novels to trouble a young man with two questions: was he loved in return, and would he be able to pay for the cab on the trip home. During a period of sentimental fiction where the hero joyously awoke in a neat, idyllic attic, he chose to write of dusty, middle-class boarding-houses; and while his contemporaries raved hellenistically, Gautier tells of how Balzac stood before the Venus de Milo without much enthusiasm, 'but there was an elegant Parisian woman who was standing in front of the statue admiring it, and he studied her eagerly down to the last detail. He loved the fashions of his own day; he loved Paris.'

The more resolutely Balzac concerned himself with the

GENIUS AND CHARACTER

present and the farther his experiences as a climber carried him into the criticism of contemporary society, the more definitely he came to face an architectonic task which he did not seem capable of solving. He was already well into his thirties and had just come to realize the full measure of his strength when, on looking back over a number of single, unrelated novels, he got the idea of bringing into one system all his past and future work, of writing the moral history of his period. Balzac fully realized the importance of this moment, wherein he ceased to be a writer of stories and became a writer of history. He immediately ran with this idea to his sister, swinging his Spanish cane, playing a drum-call, and crying: 'I am breaking through all obstacles! Salute! I am now on the road to genius!'

His undertaking, even as a plan, is without parallel in French literature. For it is anything but French, and might at best be compared to the baroque projects of Michael Angelo, which nearly all were left as torsos. 'In these studies of manners I will paint the play of the emotions and the turmoil of life. . . . Nothing shall be forgotten, not a single age or trade, neither politics, law, nor war. . . . Then in the philosophical studies I will establish the why of the emotions and the wherefore of life. . . . In this way I shall have imbued everything with life — by idealizing the type and making the individual typical.' He decided that he would require twenty-four volumes of social studies, fifteen philosophical and nine analytical. 'Thus the individual, society, and the race will be described, judged, and analysed without overlap, in one work which shall become you might say the *Arabian Nights* of the West.'

It was not until ten years after this epistolatory sketch, and a few years before his death, that this project came before

BALZAC

the public with its present name and arrangement. The ambitious title, *Comédie Humaine*, parodying the title of a work which on its own score was beyond ironic comparison, did not originate with the author, but was suggested by a travelling Italian count, perhaps as a witticism at table, to be afterwards parodied by Balzac himself. But he soars magnificently in the preface which he affixes to the first volumes in their new framework.

Here Balzac associates himself with the new discovery of Saint-Hilaire, 'whose victory over Cuvier is welcomed in the last essay of the great Goethe.' As the animal kingdom, according to Saint-Hilaire, is developed from one primitive form into all its multiple aspects through the influence of environment, so society creates different types: 'Soldiers, workmen, savants, statesmen, merchants, seamen, poets, beggars, priests as distinct from one another as wolves, lions, ravens, sharks, and vultures.' What Buffon did for the animal kingdom, Balzac wants to do for society – and at the same time he is fully aware of all the difficulties. 'But how arrange the drama of the three or four thousand different people which go to make up a society? At first I saw no way of writing a history of the human heart in such a manner. . . . Then by taking an inventory of virtues and vices, selecting the most important events of human society, and constructing types by the amalgamation of similar characters, I could perhaps succeed in writing the history of morals overlooked by so many historians.'

To plan a work of such architectural proportions, a sense of unlimited energy was necessary; and only by a clear knowledge of social criticism could it be arranged into its various parts.. But to put it successfully into effect, one must have had long practice beforehand in inventing and managing

GENIUS AND CHARACTER

characters independently of such a plan. The fact that so much of Balzac's work preceded this superimposed outline saved it from the danger of a schematization which even Goethe did not always avoid in his revisions. In a list dating from the period just before his death, the titles of 144 novels of provincial, Parisian, political, military, and country life are recorded under appropriate headings and sub-headings as *Scenes of Private Life*. Of these, forty-eight were never written, while practically all the philosophical and analytical volumes are missing.

For the poet himself the plan, which he also called his cathedral, his Madeleine, became a means of increasing his self-esteem, of indulging his sporting instinct, and of dazzling his publishers.

The plan was thoroughly epic in its conception. Nothing shows more clearly the difference between Balzac and Shakespeare, writers who have a trait in common in their unusual wealth of characters. Balzac always invents, Shakespeare hardly ever invents. Balzac hunts for the type in the present, Shakespeare finds it in history and literature. Balzac converts his contemporaries into myth, Shakespeare converts mythical figures into contemporaries. Both succeed in the highest task of which a portrayer of human beings is capable: their characters escape from their own hands, break away from their sponsors, and seek ways of their own, and hundreds of years later we meet them in company, on journeys, in love-affairs, in politics. Products of the imagination have attained the reality of people who once lived, people who will live to-morrow.

Wholly a prose-writer, in the double sense of an author who finds both verse and the stage unendurable and impossible, Balzac despised the drama and declared that it was

BALZAC

superannuated. But he was continually trying his hand at plays, purely in the hopes that he might get rich suddenly by a theatrical success. He, who was in the habit of working out everything for himself, without documents or patterns, asked friends to turn out a few sonnets for his novels, and sought collaborators for what he alleged to be the lower art-form of the drama, farming out the acts among them and talking fantastically of the *première* in terms of hundreds of thousands of francs.

Gautier, whose essay on Balzac represents the finest tribute one poet ever paid to another, ascribes Balzac's limitations as a playwright to the fact that the chapters of a novel can be worked over indefinitely, whereas this is not possible with the scenes of a drama. This significant remark brings us back to the one set of conditions under which Balzac could produce. His continual restlessness, his writing under constant high pressure, the *tempo agitato* which was required for the development of his gifts, and a fiery temperament doubled in intensity by need, are all opposed to the calm of dramatic composition.

For in general dramatists and sculptors will prove to be more in repose than painters, epic poets, and musicians.

VI

Had he been calm, Balzac could never have become the Buffon of the human race. As his own tempo matched that of the era which he portrayed in his books, so he carried within him lamb and lion, poet, prince, and outlaw, giving them all free play within the confines of his mind. Even without definite documentary proof, every reader would in-

GENIUS AND CHARACTER

evitably conclude that Balzac was an author of pronounced emotional antinomies. But we have the documents to prove this.

The dark aspects of human character which he did not possess were envy, greed, cunning, and intrigue. He was spared from all that by a pervasive good humour which rarely left him. 'On the slightest provocation,' Gautier recounts, 'this hilarity broke out and shook his broad chest. The timid might be frightened, but every one had to join in. In this he had no thought of playing for the gallery. He was moved by a kind of inner drunkenness; in swift strokes, with intensely comical effects, and with no little skill, he would paint on the wall the mad fantasies which danced in the *camera obscura* of his brain.' This joviality, inherited from his peasant ancestors, was the result of his enormous energy, which was always generating new plans for the future. 'First finish the great comedy,' he exclaimed to his friends at table, 'then the monograph on virtue, then some fifty dramas, great wealth, marry, two children, no more, two are just right for the back seat in the carriage.'

'Yes, by that time you will be eighty,' said Gautier.

'What, eighty? Why, a man isn't really in his prime until then.'

Here is the creator of the *Contes Drôlatiques*, a giant plaything which he could always turn to after strenuous labour on the novels. That is the naïve legacy of his father, whose death in his eighties had been, we might say, the result of a misunderstanding. Nothing delighted Balzac more than the scurrilous notions of lunatics and children. He would distribute passwords among his friends, who in order to gain admittance would have to say to the doorkeeper, 'The plums are ripe' or 'I am bringing Brussels lace,' — and then he

BALZAC

would laugh like a fiend. And he formed a kind of literary guild, '*Le Cheval Rouge*', with all manner of queer rites and secret signs, for the purpose of mutual public praise, with solemn banquets for which the knights of the order finally lacked funds.

Further, his pursuit of wealth was nothing other than a game with him. 'What?' he exclaimed in the midst of his plans; '30,000 francs — and is that all? That would just pay for butter and radishes! Name me a fairly decent house, if you please, where they don't pay 30,000 francs for butter and radishes! Incidentally, I am prepared to live on nine sous a day.' And he was so modest and childlike about his work, making no show of authority even when famous, pointing out new talent, and admiring Victor Hugo despite their great divergencies. He did not speak of his mistresses, not even to his closest friends. When going on a journey, he never disclosed whether a woman was involved. And even after a hundred years no amount of prying has uncovered the name of that middle-class woman by whom he had a child. Yes, he was speaking the truth when he once confessed to his friend, 'My heart has always dominated my life, that is my carefully guarded secret,' and as though to illustrate this, in one of his first photographs he lays his great white hand broadly across his heart.

And yet this is the same man who writes in an anonymous prospectus: 'I read somewhere that God put Adam in the world and said to him: "Thou art man." Could one not similarly say, that he put Balzac into the world with the sentence: "Thou art the novel"?' At thirty he proclaimed that he would be counted among the great men of his country; in the middle of his forties he wrote confidently, 'Four men will have exerted the greatest influence in this first half of the

GENIUS AND CHARACTER

century: Napoleon, Cuvier, O'Connell, and I should like to be the fourth. The first . . . inoculated whole armies with his virus, the second chose the earth as his life companion, the third embodied a people. I shall have carried a whole society in my head.'

Side by side with this vast self-confidence he possessed such modesty that he refused to state his platform for the national assembly, saying: 'Whoever wants to vote for me must decide from my work whether I deserve this honour.' His pride was even greater than his business sense, for whereas he took into his own hands the sale of seats for his première, he excluded the clique and this prevented his piece from succeeding. At other times the sums were beneath him, and after the suppression of one of his plays he refused the indemnity of 5000 francs on the grounds that he had been able to earn 25,000 in the meantime.

A second aspect of his restiveness was his constant battle between realism and an imaginativeness which, through promising him much in the future, despoiled him of the present. Only those who fail to understand poet and madman can marvel that so great a creator could judge the world so erroneously for himself when he explained it so accurately to others. These phantasies were always concerned with money and wealth. At midnight he came to his friend Laurens:

'Get up, we must go away immediately.'

'Are you insane?'

'Quick, we must go on a journey to the Grand Mogul. This ring which Hammer gave me in Vienna caused the Turkish ambassador the greatest astonishment last evening. "Do you know you are wearing the ring of the Prophet? It was stolen a hundred years ago from the Grand Mogul, and whoever brings it back has been promised tons of gold and

BALZAC

jewels.'" It was only with difficulty that he was dissuaded from taking the trip — this same man who knew all the shady practices of usurers and money-lenders. Another time, when he was writing a story about a blind, penniless Venetian who is able to detect gold behind walls, he tried in all seriousness to persuade his friends to set out with him in search of the buried treasures hidden by Toussaint the Haitian. But unfortunately the money to charter the ship was lacking.

He bought a little house, Villa Les Jardies, near Paris, on hot treeless ground, and decided to plant pineapples there in long hothouses. These were to be sold for five francs each instead of twenty, and on the basis of 100,000 fruits this would yield him half a million, only a fifth of which would be needed to cover the costs. What did Balzac do first? He hunted a shop in the best quarter of Paris, decided to have it strikingly decorated in black and gold, and to have painted on it: *Les Jardies Pineapples*. At times he recognized his fundamental error: when a woman in Venice laughingly said to him, 'You always mistake your dreams for realities,' he answered very earnestly, 'In those few words you have hit upon the gravest secret of my life.'

And yet, were not these hours, these weeks, of planning and hoping his times of happiness? What else did life offer him in the way of enjoyment? — and after all he did seek enjoyment.

'No one ever congratulated me on my birthday,' he writes confidentially at forty-one, 'except on one occasion Madame de C. And I am always sad on that day. My mother does not bother about me; and since I am always kept so much on the move, I proposed to my sister that we should no longer exchange greetings. So there was really no one to remember me. . . . And yet, I whisper this intimately in your ear,

GENIUS AND CHARACTER

I much prefer happiness to fame, and I should give all my works just to be as happy as many a person I have seen.' At such earnest moments we hear again the accent of the man who might have lived for pleasure and who believed that he wrote merely to gain wealth by literature.

After thirty-five his growing fame brought him into the company of diplomats and artists, and to Rothschild's table. In Rome, Milan, and Vienna he was brilliantly received, and when he passed through Berlin the French ambassador immediately came to pay him the first visit, an honour which no German diplomat has ever shown to a German artist. In Paris, however, the leading romantics did not take him quite seriously; he was not pompous or exclusive or didactic enough; he was too close to life; and with their contemptuous praise of Balzac as 'the most fertile of our authors,' the *littérateurs* tried – just as they do to-day – to dismiss a man who was their superior in power, industry, and devotion.

When entertaining his friends and showing them all his treasures in the two sumptuous rooms which he had fitted out with Oriental lavishness, with damask silks and rugs, and much red and gold, and when giving his stylish dinners in which there were all sorts of delicacies but no bread, where he could hold more wine than any of the others and consumed five enormous pears with the juice dripping down over his heavy chin, as his fathers would have done – yes, at such times Balzac in his naïve way was happy. Even more so when listening to music. At the time of Rossini it was not often that any one in Paris could appreciate Beethoven; yet Balzac was jealous of no one else, and he was continually expressing in letters and novels his admiration for the Fifth Symphony.

It also flattered him to entertain, not really as *causeur*, but

BALZAC

with such *brio* that the conversation had soon become a monologue. 'Then he would forget where he began,' Gautier recounts, 'leaping from an anecdote to an idea, from a custom to a scene. His eye caught fire, his voice changed with each impression; and at times came his magnificent laughter, when he was thinking over the absurdities to himself before describing them for others. In that way he announced, as though by a blare of trumpets, the beginning of his caricatures and sketches, and he soon carried his auditors away with him. His broad laughter, springing from these sensual lips, was that of a childlike man who is amused by the drama of human marionettes, and whom nothing can disturb, because he understands everything and always sees both sides of an issue. There was no situation or need, no weariness, no renunciation, not even a sickness, which could suppress this mighty joviality.'

And yet Balzac, whose life was a continual quest for preference, splendour, and money, was only really happy when he forsook his salons and *loges*, his divans and Chinese vases, for the plain workroom which he had shut off from outside noise with mattresses and thus had artificially restored to the loftiness of his garret. Except that he now wore his tools over his cowl with the gesture of a prince: shears and a golden paper cutter hung from a Venetian chain! 'My beautiful secret life consoles me for everything,' he writes then. 'You would tremble if you knew all my worries, but I forget them like Napoleon on the field of battle. When I sit down at my little table, then I laugh, I am so contented.'

And once he encompasses mission and passion in the splendid sentences of a letter: 'A vision, as brief as life and death, deep as an abyss, great as the sound of the sea; a woman, whom even the devil would be made happy to possess; work

GENIUS AND CHARACTER

the buds on the other burst forth. Respect and desire were merged together, and the motherless youth found two of his yearnings stilled at once. And he knew well the purport of his words when he wrote later: 'Only a woman's last love can satisfy a young man's first love.'

This woman raised and educated Balzac, backing him in business and in failure with money and sound advice. From the nature of his devotion, she foresaw his talent, and for twenty years she gave him the advantage of her prudent and unindulgent criticisms. She never joined in the applause of the rabble, but always marked out for praise the elements of his work which were truly great. Nevertheless, after a short period of jealousy, when the vigorous young man turned towards his own kind, she ceded her place to younger women. But his deep sense of gratitude for what she had done never left him: 'She has created my heart. . . . Her criticism does its work; criticisms are so sweet when they come from the hands of a friend — one believes in them, yet they leave no wounds. . . . My friendship is of granite, nothing can outlast a feeling once it has taken root in me. She is sixty, her sufferings have so changed her that you wouldn't know her, and my love has doubled.' And long after her death he called after her, 'This creature was more than my mother, a woman friend such as only one human being could be to another. This can be explained only as the will of God. In times of great stress she supported me by her words, her deeds, and her devotion. If I am alive, it is thanks only to her. She was my moral sun.'

Actually, it was this one friend of his life who could get the young man admittance into that titled set which he yearned to frequent. But because she was intelligent and knew what these people were like, she warned him not to

BALZAC

overestimate them. No use. 'It is too bad that you are so vain and do not know the dangers of this vanity. Not one of these people would give you 3000 francs if you needed it. These women are ungrateful on principle, self-seeking, sly, and designing, because they feel that they are weak; and they despise everyone who is not of their blood! How will you keep pure in the midst of such depravity?'

He was in Paris and could no longer listen. The older, the more distinguished, and the more 'refined' they were, the more quickly Balzac fell in love with them. There was the Duchess of Abrantès, who might tell him endless anecdotes about Napoleon and also occasionally test the famous plebeian *dans l'intimité*. There was the Marquise de Castries, who, half paralyzed, always received reclining; 'an elegant corpse,' she too wanted to adorn her salon with the novelist, promised him everything that an experienced woman can, lured him to a watering place, though he had no end of trouble in raising the money. He came, fell out of the coach, went limping among the dazzling *flâneurs*, was allowed to burn with excitement, yet when his desires as a male announced themselves, she laughed at him.

The same sort of thing took place with a Polish countess. And his refusal to leave her until he had conquered her gave his remarkable career its decisive accent. On a remote estate of the Ukraine, there sat the young wife of a rich elderly burgher, whose money had won him the impoverished descendant of a famous family. Despite her little daughter and the Swiss governess, her ancestral house and the serfs, she was bored. She read novels, naturally from Paris. They had received some books by a M. de Balzac, who knew how to write of love. If she were to send him a letter, would he answer? Yet how . . . by name? Impossible. Accordingly,

GENIUS AND CHARACTER

he was complimented anonymously, in the handwriting of the Swiss governess: 'Your genius seems exalted to me, but it could be divine. Truth alone shall guide you. I see you with my mind's eye, I see you in advance. That is my only talent. It is pure and strong. Its source is divine, its truth is holy. . . . I am all soul and have but one virtue: love. My love is eternal. . . . For you I am the Alien, and I shall remain so all my life. We shall never meet.' Postscript: 'Kindly acknowledge the receipt of this letter in a certain paper under letters which represent a play on your initials.'

Was ever a man courted in such a mood? Here we have the thorough stupidity of a bored landgravine, not merely in Podolia. Yet what happens?

The author became excited. Balzac wrote the Alien a terribly beautiful letter which contained many valuable confessions. She wrote back, still through the medium of the governess, still with caution, demanding that all letters be destroyed, and on her part hoarding every scrap (Eva Hanska's only service). She soon became his monitor, and began managing and reproving the poet from the frontiers of Asia: always astute, always dutifully appreciative of his genius, always a woman of the world, æsthetic, aristocratic, romantic, pious, tender, coy, high-handed, jealous, a judge, a rescuer, an eternal mistress — a goose.

Balzac sent whole volumes in answer. He told everything that happened to him, all his plans, troubles, encouragements, and triumphs; his letters were diaries filled with the gossip of Paris, accounts of his debts and of quarrels with his publishers, descriptions of his most ambitious schemes — and meanwhile he was continually courting, always the admiring suitor of an unknown *grande dame* who had given him in tribute a portion of her heart. On this one point, as with the

BALZAC

first of his mistresses, all his repressed romanticism poured forth. Because he did not know her, the woman seemed fantastic to him. Would not their first meeting destroy everything?

After a year and a day they arranged a rendezvous in Switzerland, with her husband as the third party. Promenade in Neuchâtel, Eva's disillusionment with the short, stout, inelegant man. He on the other hand was a realist now, for the delusion was about to become a passionate reality. He neither expected nor sought intellectuality nor romance. What he did want was a dark, well-rounded, sensual woman, and this of course he could find: 'The main thing is, that we are twenty-seven years old and are marvellously beautiful, that we have the most splendid black eyes in the world, the entrancing skin of the brunette, small amorous hands, and a twenty-seven-year old heart which is thoroughly innocent. . . . I say nothing to you of her colossal wealth. . . . In the shadow of a great oak we exchanged the first stolen kiss of love, then I made her swear to wait, and she swore to keep hand and heart for me [until her husband is dead].'

If one puts her portrait side by side with this letter to his sister, it becomes obvious why posterity's interest in Balzac's women has nearly always met with disappointment. Her nose was pointed and turned up, the most pathetic excuse for a nose. Her mouth resembled his own description of her hands; and her eyes were cold, calculating, and malicious. Heavy, beautifully groomed hair fell across a neck which was almost as thick as his; and there was much white flesh on breast and shoulders. He himself was later to describe her mouth as 'very sensuous, and at times even ominous.' And when he talks about the childish tone of her voice and of her

GENIUS AND CHARACTER

Slavic accent, we see the involuntary ascetic's idea of refinement, and we understand Balzac in whose imagination birth and wealth serve to complete the picture which his blissfully roving eye feasts upon.

It is clear, both from their portraits and from his *Droll Stories*, that these two types were well adapted to each other. But Balzac was horrified when he learned that she had also read these stories, she who had so often reproved him for his 'repulsive characters,' a fact which gives us a very deep insight into the persistence of his self-imposed illusions. Rich and fresh and as thoroughly human as his letters to Eva are, when he speaks of his love they become sultry. 'I saw you,' he writes later; 'our bodies and our souls have been united. . . . All the desires which an affectionate woman can inspire took hold of me. And if I did not tell you with what eagerness I yearned for you to visit me in the morning, it is my wretched living quarters that are to blame.'

It went on for years. He followed her to Vienna, and here paid court to her while she was having her shoulders painted. He came to her estate, where they deceived her husband. She enjoyed his fame in public, and in silence delighted in the attentions of this powerful peasant who had previously lived almost devoid of women. And while she has no thought of giving up her safe berth for him, she held him with words which never left him: 'Attach yourself to no one, I want your fidelity and your whole heart!'

He writes: 'Before I can leave, I must get four volumes ready for the printer, get an extension on five notes, and pay out 8000 francs; and the four volumes have 100 sheets, or 100 times 16 pages, each of which must be gone over from three to four times.'

She writes: 'Obviously other women are detaining you at

BALZAC

Paris,' or 'You must earn yourself fourteen days of happiness in Geneva.' Once when the rich woman offers a small sum to her hard-put friend, he replies with biting malice, 'A thousand thanks for your drop of water, it is everything and nothing to me. You see what a thousand means when a person needs ten times that much a month.'

His love gradually became more and more like a novel to him, and we can see how he distinguished his feelings as a poet from his epistolary sentiments by comparing the same idea as it is written for her or for himself. To her: 'Twenty-three cities are consecrated. Geneva – a glowing dream. . . . Cannstadt: all the sweetesses of dessert. . . . Baden was the summit, here was the fire of Geneva. . . . All these riches were crowned by the bliss of Naples.' Could a bank clerk write more tritely? On the contrary, in his notebook: 'Neuchâtel, a letter in the hand. Geneva: a key. Dresden: bent over a violet. Karlsruhe: an hour-glass. Bourges: leaning against a wheel. Brussels: holding six roses. Passy: a hand over the eyes.'

The notes of a poet, inimitable, pure air, music.

VIII

Nine years after the first letter her husband died. Would she fly to him? She was now thirty-six, and was already quite plump. He was entering his forties, and had been complaining of his gray hair for years. At the height of his fame he was again facing bankruptcy. At thirty he had been 100,000 francs in debt, and by forty this had increased to 170,000. His schemes and remedies sounded like those of

GENIUS AND CHARACTER

a stock speculator, and yet he almost never carried his projects beyond the stage of contemplation. At times he recognized the reason: 'Napoleon could not be in Spain when he was in Essling. . . . If you do not want to be outwitted in business or in society, you must refuse to think of anything else. I observe that I am being duped, that so-and-so wants to trick me, but even if I do not notice this, I am forced to focus my attention elsewhere. Just when I discover it, I am in the midst of work which would be ruined by interruption. Often I am repairing the roof of a hut by the light of my houses in flames.' At times now he wanted to quit. He thought of Brazil, he wanted to give up writing, and he contemplated suicide. But his good nature would triumph, and following the failure of one of his plays his friends found him after midnight snoring in his box.

The death of Eva's husband gave him a new incentive: it was his last, but it was to be effective for years. Now all his struggles for money, rank, and position acquired a definite colour, a purpose even. He wanted to enjoy a reputation in Paris, parading a countess as his wife. Now he began making the most ardent plans: he would lay his fame at her feet, he would become a member and salaried secretary of the academy, and a peer of France. He would open a cosmopolitan salon like Gérard, with Eva de Balzac as one of the queens of Paris. Her answers were cold. He is free, why doesn't he come. Besides her family is opposed to her marrying a writer. In order to get the money for his trip to Russia, he had to sit for weeks in a little printing establishment in the provinces, all for a few thousand francs.

New hopes, his fame mounts, David d'Angers makes a colossal bust which he wants to place with those of Goethe and Lamartine. Victor Hugo tries to get him a seat in the

BALZAC

Academy, but the immortals prefer a little duke to the genius who might at any moment be cast into the debtors' prison. Another visit to Russia, with renewed courtship and renewed disappointments. 'You are making the strangest mistake,' he writes when she refers to his friends, 'if you think that a man like me has friends. . . . I have wondered anxiously whether any one really understands me. . . . How could a woman like you forget how much work I do each day, how many pages I write! How could you always meet me with the same banalities!' In these fleeting moments of discernment he often thinks of the deceased Dilecta, and speaks in frank praise of her to the countess. Furthermore, his friends assure him that she merely wanted to flaunt his friendship and that she would never marry him.

He, a great judge of humankind, listened, pondered, and refused to believe them. He was enmeshed in this story like one of his own heroes. His weaknesses, passions, and delusions bound him to this woman. He had decided to make his fortune with her, and he did not see that he was ruining himself! In a thoroughly romantic fashion his career was moving to a close. Everything became symbolic, just as though it were done by a Balzac. His house near Paris, which rested on a clay slope, showed signs of shifting, and had to be propped. His garden, where the experiment with the pineapples was to have been tried, dried up. Still he continued to believe in future opulence, writing in charcoal on the bare walls of his little house the names of the embellishments planned for each part: 'Facing of Parian marble. A plaque by Delacroix. Marble fireplace, inlaid floor of tropical woods.'

His brain and heart were exhausted, and began to falter. His symptoms at thirteen recurred at forty-six: inflammation of the dura mater, fainting spells, intense headaches; also

GENIUS AND CHARACTER

fatty degeneration of the heart, with dyspnoea at the slightest exertion. Finally, he could not take ten steps without discomfiture. He grew thin. He felt all this, describing it much the way he might have done in one of his novels, and speaking of 'these fifteen years of compulsory labour'; but he relied upon his peasant constitution: 'My ox-like temperament is taking up the battle against death. I am a member of the opposition called life.'

With this grandiloquent resolve he entered upon his final stage. At the marriage of her daughter, he arranged a formal engagement with Eva Hanska. Whereupon she let him wait for four more years. But he, with his world-wide reputation, his grave illnesses, and his debts, began like a youth in love to lay the foundations of his life's happiness. A long visit to the castle again brought the splendour of her rank before his eyes. The suite of rooms which he occupied, and the thousands of serfs, dazzled him, although he knew of the financial difficulties of these large landowners and had fantastic schemes by which he hoped to remedy them. Lonely, wifeless, still a Bohemian, still thwarted in his social ambitions, he was determined to erect his house upon the foundation of this friendship. And once more he disclosed the madness of his entire life when he asserted that he hoped to advance as far through his marriage with this *grande dame* of noble blood as he had done through his books, and that if he could not have her as the crowning achievement of his life, he would elect to live in seclusion, as he had begun, on 100 francs a month.

He threw himself into his preparations ardently, almost furiously. While he felt his energies diminishing, he closed huge contracts with periodicals and publishers, and thought in terms of hundreds of thousands, yet he did not have a

BALZAC

penny on the day of the fair. None the less, he bought *Henri quatre* chairs for their salon, their palace, their happiness. 'I am devoting myself to our happiness. In 1848 we will own one of the most costly houses in Paris. I shall not be a farthing in debt, and shall have 500,000 francs in commissions, not counting the returns from the *Comédie Humaine*, which will at the least amount to that much more. Thus, beautiful lady, you will be marrying a million and more, if I do not die.'

If I do not die.

There sits Balzac in his little room. He has had the one adjoining cleared out by the landlord, and here he has piled up his chinaware, carpets and damasks, medallions and clocks, pictures and chandeliers, which are intended to contribute to his happiness. Then on Eva's behalf he purchases a little palace from a *Bankmann* and slowly fills it with all his treasures — thoroughly the fool, thoroughly the poet. His letters to her now are as care-free as a boy's, but she answers nervously, fearing lest everything be burned or stolen. Then he installs his aged mother, the enemy, in his unoccupied house. He himself, in his cell, writes two novels in five months, at times with the thermometer at 104, while above him the laundry under the roof is heating with coal.

And this situation went on for years. Towards the close of this period of perpetual expectation Balzac, who was always planning for the future, and though portraying the immediate present never lived in the present, rose to scenes of dramatic intensity. And while he was buying paintings by Watteau and Palma Vecchio for the walls of his married happiness, the woman already knew that he was soon to die. Yet he wrote her that they still had twenty-five years before them.

Omens such as fill his own novels are allowed to pass un-

GENIUS AND CHARACTER

noticed. Eva's child by him is still-born. Her ring slips from his emaciated finger. The coffer containing their correspondence is broken into and the letters are stolen. Finally he removes to the little palace, and displays his treasures to his friends; but he also shows them in the library, side by side with the *Contes Drôlatiques*, a volume in black — *Comptes Mélancoliques*, unpaid bills.

Gautier: 'But you must be a millionaire!'

Balzac, humbly: 'I am poorer than ever. None of all this belongs to me. I have furnished it for a friend whom I am expecting. I am merely the *concierge* of this house.'

Finally, a few months before his death, on the occasion of her friend's last visit, the Polish woman realizes just how much she owes to the dying man, and she quickly seals the marriage. Balzac, finally successful after eighteen years of courtship, writes to his mother: 'This union is assuredly a divine compensation for so much unhappiness, so many years of work, the enduring and overcoming of so many obstacles. My spring was not a happy one, but now I shall enjoy a most splendid summer and the mildest of autumns. . . . I am almost beside myself with happiness.' Are not these the accents of youth? Now follows a frightful wedding trip, a month through trackless Poland, with the groom dangerously ill. Eva writes bitter letters to her daughter, and the only time she grows warm is over his gift of a pearl necklace. Crises and scenes follow one another, for she is spoiled and nervous, he a bachelor in ill health.

Before their arrival in Paris, he tells his mother to have everything decorated with flowers, but to leave immediately afterwards, since Eva must pay her the first visit. Though he hates his mother, in making this superb demand of his countess the plebeian finally regains his self-confidence.

BALZAC

They arrive in the evening, the windows are brilliantly lighted, the moment of happiness is at hand. Yet why does no one open? Has the servant fallen asleep? They knock, they shake the door, finally they must get a locksmith and force an entrance. Inside they find the servant. He has gone mad from the excitement, and Balzac has to take him to an insane asylum the same night. A scene such as Balzac might have written.

During the first days, he receives several letters addressed to 'Monsieur le Comte de Balzac.' It was neither his country nor his reputation which raised him to this coveted rank, but the zeal of his creditors, since he was now the husband of a countess. The envelopes contain bills, just as they did thirty years ago — only the address has become more elegant.

He is now fifty-one. He is suffering intensely from gangrened feet, and has barely three more months to live. Finally his eyesight fails: he creeps about in partial blindness; once as keen-eyed as Lynceus, once keeping vigil in his garret as the watchman of Paris, he now sits in his overladen palace sightless and inactive. At the close of a letter which he has dictated he adds in his royal handwriting: '*Je ne puis ni lire ni écrire.*' But when Victor Hugo comes, secretly to take leave of him, the invalid is cheerful, believes in his recovery, points to the chapel adjoining. He can no longer accompany the guest downstairs, but from above he calls to his wife: 'First show Hugo all my pictures.'

Soon afterwards, on an August evening of the year 1850, the great master of eloquence comes to the deathbed of the great realist; he does not find the wife here, only the mother. The face of the dying man is black, as though his body were being corroded with suffering. So he lies there, exhausted by living, a victim to his passion for work. He is crumbling now

GENIUS AND CHARACTER

beneath the hands of death, and before the close of another day there are no more masks to be removed.

Two days afterwards Victor Hugo, who is almost crushed during the solemnity, delivers before the people of Paris a truly Roman funeral oration in honour of the anti-rhetorical writer. A few weeks later, Eva seduces a younger admirer of her husband on his first visit. She lives for thirty more years.

IX

He was a plebeian like Rembrandt, and for this reason they were both prosaists, but Balzac was no mystic.

His worldly ambition headed him for calamity, yet in the absence of this passion he would have produced much less without improving in quality. For in the last analysis his genius lies in the extent of his works. No one of his novels in itself would be enough to earn him world fame; their significance derives from the fact that there are a hundred of them combined. In this respect he bears comparison with Shakespeare.

As his baroque manner of living oscillated between asceticism and luxury, so he has created both aggressive and renunciatory types. He has mastered all characters and all temperaments of both sexes. His herbarium is complete; no variety is missing.

There was really only one thing which he never portrayed: a person completely at rest. His only successful study in repose is his *Dilecta*, his '*lys dans la vallée*.' For as God breathed into man the breath of life, so Balzac inspired his characters with his own *tempo*. And while they are not all so

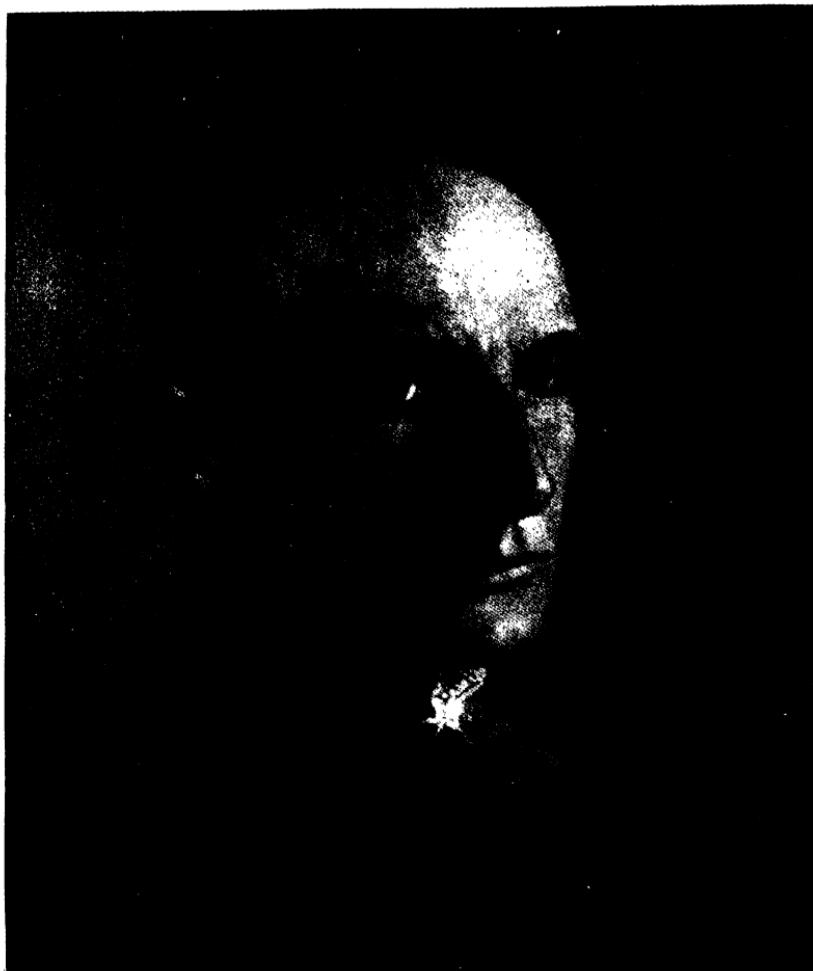
BALZAC

persistently harassed as Balzac himself, they are invariably in motion. Their birth is contemporary with the beginnings of the steam engine, which imposed its pace upon the century. They are all victims of money; yet not because their creator was such, but rather for the same reason as their creator: because the period, as he was the first to feel and to write, has forced this curse upon mankind and made repose impossible.

He is distinguished from the other writers of his century primarily by his combination of imagination and energy. These are the traits which permitted him to create and manage and dispose of so many characters with such skill. In this combination Balzac is reminiscent of Napoleon.

His life was sacrificed to his genius. When God saw a man who dared to create two thousand men and to supervise their destinies, He punished him with such blindness and calamities as the poet imposed upon his own creatures.

He made Balzac pay for his power as a creator.



PORTRAIT OF AN OFFICER

Face p. 323

PORTRAIT OF AN OFFICER

Gott erhalte Franz den Kaiser

HE was a cavalier of a vanishing sort, a cavalier who distinguished between *joie de vivre* and shiftlessness. A whole man, he loved life, was on good terms with death, and could match service and enjoyment so that each benefited by the other. The more brightly the flame of life flared up, the closer roared the dark and threatening sense of fate. No other life could have appealed to you — you who were adamant in meeting your duties and responsibilities, prompt in your decisions, courageous in your actions, while remaining an adventurer of the spirit, a servant of women, imaginative as a poet.

Karl Gangolph von Sendler was the last of a Silesian family of Austrian officers, which had often distinguished itself in service, particularly at Aspern. A few bare facts, given in chronological order, cover the years of this full life prior to the war: born in Weiner-Neustadt, where his father taught in the Academy; military school; military academy; garrisons in Troppau, Galicia, Hungary; general staff; director of the commissary courses — the raw materials out of which a man of strong emotions may construct a life. And what an intense life!

Somewhere in Hungary half a century earlier, a woman, part Italian, was sitting beside her distinguished German husband, who had discovered her in Trieste and had won her in spite of her reserve. With Amazon-like beauty, she had

GENIUS AND CHARACTER

preferred to shake her short locks on horseback rather than in the frenzy of love, and had refused every one until, past thirty, she finally followed the blond cavalry leader. Yet in accordance with her kind, she was determined that her child should be a boy, and during her period of expectancy she kept poison in readiness in the event that she should give birth to a girl. It was amid such remarkable passions as these that the boy came into the world – and for fifty years mother and son lived only for each other. This pact, sworn to by them both, was kept inviolate – and even in death one of them closely followed the other.

A difficult boyhood, for the father had to live on his pay, and the small holdings of the mother were soon gone. It was cold in the military school; often the water froze in the basin; and many years later the officer, although inured to all kinds of weather, could never get the room warm enough, as if he were trying to make up for the warmth he had lacked as a boy. But if one happens to be a usually handsome lieutenant, proud of both physique and uniform, and if the beginning of one's career as an officer is also the beginning of one's career as a Don Juan, one may count on considerable success in both fields. There is no decline of charm here, no loss of art or zest; on the contrary, in the course of several years he gradually developed into a connoisseur who became more and more skilled at discerning in women the true image of life.

It is astonishing how well he preserved the same independence in both aspects of his life! Highly gifted, loyal and scrupulous in the performance of his duties, he was called early to the general staff. But this officer recognized the failings of his class. He avoided the casino, became more and more of a recluse from the society of his own set until he had no connections with any of them, and was looked upon by his

PORTRAIT OF AN OFFICER.

irritated comrades as eccentric. Later, when his intelligence and energy landed him among the central military authorities, he still showed no pretentiousness; discerning that it was a mistake to under-emphasize matters of provisioning, he promptly brought all the resources of his training and inventiveness to handling the problem of reconstruction. Again he was often spoken of slightly as a queer chap who was more interested in boots, flour, and wood than in the high problems of strategy. Yet they let him alone; and for several years he was allowed to do almost as he wished, following his own plans for instructing the commissariat officers of the army in ways of providing food and clothing and of transplanting troops in war times. Finally his reports were recognized as fundamental documents on the question of reconstruction. But he always remains an outsider in his work, as in his private life.

For he felt that he could develop himself better, both intellectually and emotionally, in the company of women and artists. He sought humankind, knowledge and culture, quick to assimilate now all that a desultory education had failed to give him earlier. Thus for more than ten years he steered his strange course with perfect serenity and high seriousness through Vienna, avoiding the nobility and the court, preferring the society of the most modern minds, and determined that he should have only himself to thank for whatever love or friendship was granted him. Though he was irresistibly charming, he always remained humble and compliant in his attitude towards women. And though he might be the best dancer at the *Volkstheater* ball, and parade in quite naïve vanity as a lieutenant-colonel with a lieutenant's *taille*, yet the next day he would impose upon himself eighteen hours of work if that were necessary. He always lived on his pay,

GENIUS AND CHARACTER

and was paying off old debts at that; yet he was as generous as a prince. Such a life as his was a miniature work of art in which the opposing elements were never permitted to attain an audible conflict.

When he told a story the literary men among his audience would be astounded. And if any one tried to write down these narratives, he would find it necessary to follow the original version in order to get the best effect. He would recount his experiences in a completely objective manner — very much like an official report by a member of the general staff. And although he dared not localize his anecdotes of love or the army by giving accurate names, a listener could easily imagine the light of forest or avenue, the room in the fourth floor or in the castle, such details being presented with the same singular plasticity as Flaubert demanded of young Maupassant in his first efforts.

The war developed his full productivity. At first the chief of Dankl's general staff of the First Army, he soon became Quartermaster-General. In this latter capacity until the spring of 1917, he had to take part in every advance and retreat, and to cope with the most trying conditions, in order to supervise the transport, provisioning, and quartering of 40,000 men and 20,000 horses in Eastern Galicia.

The happiest period of this rich life began. After a few months the 'Quartermaster Division 14' was known to all the staffs in the monarchy. Here was an organizer of the first quality, operating in accordance with plans which he himself had been working on for years, and ruling in his realm tirelessly and in grand style, like a dictator.

He was the first to build factories for the production of leather, glass, wood, and other commodities. By sheer will-power he compelled his hesitant engineers to provide new

PORTRAIT OF AN OFFICER

roads and bridges. And when the number of the enemy was growing in Baden and Teschen, he was able, after continual threats of leaving for the front, to match this increasing power by wresting from his superiors the means for extending his own operations. An astounding knowledge of materials, down to buttons and glue, stovepipes and horse-shoe nails, gave him a comprehensive grasp of the reports submitted to him, and enabled him, since he would admit nothing as impossible, to fulfil his gigantic task by pressing the last bit of service out of both men and things.

His subordinates and colleagues could hardly love such a leader; they feared him, and yet stuck by him, for even his enemies had to recognize the unselfishness behind his actions.

Thus it happened that after the fall of Budapest, when the life of the monarchy depended upon a prompt and plentiful supply of Roumanian grain, the young emperor could find no one better able to represent him than this friendless and patronless outsider, who had never breakfasted with the high command, had never concerned himself with official formalities, and once in his early years as an officer had even collided with the emperor. Now, when the emperor was appointing him plenipotentiary of the monarchy in Roumania, he told him: 'You must do your utmost. Literally it is the fate of my people which now depends upon your energy!'

Sendler, exact and punctual, for long a critic of the typical failings of his comrades, had harboured from his youth a genuine reverence for the Prussian officer and had wished that the same type, despite its shortcomings, might be developed in his own country. But now he was brought into sharp competition with his ideal military type, as the result of that sinister war-within-war into which the allied belli-

GENIUS AND CHARACTER

gerents of all the world, and particularly the hungering ones, were being forced. He had to turn diplomat, and work to reacquire for the monarchy, by measures not always gentle, the Roumanian territory which the Germans had long since covered with a network of systematic exploitation. They on their part were not accustomed to such energy; and with unconscious irony Mackensen angrily expressed his dissatisfaction with the new man from Vienna: 'The fellow is going at it as though he were a Prussian!' Ludendorff tried to get him removed, but Czernin kept him: for it was observed with astonishment that within a few weeks the curve of the grain shipments into the monarchy had risen almost vertically.

Suddenly he found himself acclaimed everywhere. He became a general 'out of turn,' he was decorated with the insignia of the highest orders – and finally, at the beginning of 1918, he was called to Odessa on a similar mission. But after he had established the commissary service here, envious hands took it from him. At the same time the military situation began to affect relations with the Ukrainian government unfavourably. Personal differences with his superiors depressed him and stifled his old enthusiasm in his work. The hinterland disgusted him with his activities until – sick of the whole affair – in October 1918 he again asked to be given a brigade. This time he was to get it – in the first weeks of November.

The revolution, which occurred when he was on furlough in Vienna, suddenly left Sendler both materially and morally destitute. He had lost emperor and empire, power and money, influence and future. The man who had been exposed to the strongest temptations for two years, to whom Russians and Roumanians had offered all the treasures of the Orient as bribes for favours which would never have been

PORTRAIT OF AN OFFICER

detected, came home a beggar. At this time, when a career which had recently been so brilliant was in complete collapse, a new question arose. The revolutionary party was looking for a democratic and really capable general to organize a new central army. Sendler's name was the first to be mentioned, and old Dr. Adler said, 'The imperialists always spoke ill of him; he is our man.' On the seventh of November he was confidentially offered the new office. In every way this seemed to be the position for him, by reason of both his unprejudiced past and his present desire to raise himself from powerlessness and destitution to influence and security.

But the cavalier aspect of the man intervened. However sceptical he may have been of his recent master, his sense of imperial loyalty prevailed; and the man whom the military authorities had, for the past twenty years, looked upon as too red, could not bring himself, despite his own and his nation's needs, 'to break his oath.' He refused, proposing another man instead; and in order to keep alive he acted for the cinema. An old attendant who had since become prosperous appeared on the scene and amidst much stammering offered his general his savings. When he saw that His Excellency would not accept his assistance, he reached for the boots standing near by and begged that at least he be allowed to black them.

A few weeks later he began working for an industrialist who had learned to value his energy and honesty during the war. For a while it seemed as though, with his versatility, he would soon acquire a leading position here as well. Yet the very rank and title which had previously been of advantage to him now acted to his detriment. Both his fellow-workers and the officials resisted him. His dealings with both superiors and underlings disillusioned him, and he wrote:

GENIUS AND CHARACTER

'The ascending curve of my life is over.' An attempt at the last to repeat his great acts in miniature, in the country, as Stanley did, was bound to fail. He lost his most vital incentive, lost the very purpose and solace of his existence, when his aged mother died. His own death occurred soon after.

He was a nobleman, distinguished, keen, and courageous, who carried the bounties of life in his heart, while in his breast-pocket he kept a little poem to his old emperor, torn from one corner of a newspaper; and with it he had a Madonna, to which he turned only in extreme moments. A worker and organizer of high rank who ground his teeth at the vices of his class, a patriot who recognized the shortcomings of his people, he finally fell with the fall of Austria. A rare friend. A cavalier who loved life and who was followed until the end by beautiful women, though he took none of them in marriage.

Thus he remained the last of his race. His escutcheon was broken over his grave.

A LIST OF BOOKS IN
THE LIFE AND LETTERS SERIES

at 4s. 6d. net each

THE TRAVELLERS' LIBRARY

at 3s. 6d. net each

*AND OF VOLUMES PUBLISHED IN THE
UNIFORM EDITIONS OF THE WORKS OF*

RADCLYFFE HALL

SINCLAIR LEWIS

MARY WEBB

AND

E. H. YOUNG

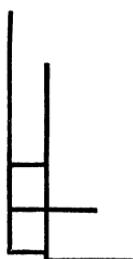
at 5s. net each



JONATHAN CAPE
THIRTY BEDFORD SQUARE LONDON

A NOTE ON THE ARRANGEMENT OF THIS CATALOGUE

The main body of the list is arranged alphabetically under the names of AUTHORS. In addition, for the convenience of readers, there is an index at the end giving the titles of all books included in this catalogue arranged alphabetically and there is also an index of titles arranged according to their numbers in each series.



The Life and Letters Series has been reviewed by Mr. Frank Swinnerton in *The Evening News* thus: 'The first volumes of this new and handsome series should meet the most modern taste. Here in beautiful light form are books which have all been previously published within the last three or four years at much higher prices.'

'Of the first titles every one is the kind of work to make any keen reader say to himself, "I wish I could afford that! If it were cheaper I'd buy it!"'

'With the price 4s. 6d. a volume, the appearance handsome and very agreeable, *The Life and Letters Series* can be afforded. The bargain will be a good one.'

ANTHONY, Katharine

CATHERINE THE GREAT. With a Frontispiece No. 13

'This lively and well-written study is a judicious treatment of a temperament and a reputation, and the whole book is a contribution to the study, not only of Catherine the Great, but of a significant period in Russian history.' *Time and Tide*

BELLOC, Hilaire

A CONVERSATION WITH AN ANGEL No. 27

In this volume of essays Mr. Belloc well maintains his usual high level of pungent and witty writing. His subjects are varied as they are diverting, and include pages on poverty, academic hate and epigrams, on Renan, Gibbon and Macaulay, on witchcraft, pavement artists and bridges.

BERCOVICI, Konrad

THE STORY OF THE GYPSIES. Illustrated from photographs by E. O. HOPPÉ

No. 11

'The author of this fascinating book has not only made researches into the history of this people but has also lived, travelled and been entertained by them. Though it would be extravagant to say that he had the genius of George Borrow, it is certain that he has more respect for the truth and for scholarly fact than had that great though erratic man.' *Listener*

BIRKENHEAD, The Late Earl of, edited by

THE ADVENTURES OF RALPH RASHLEIGH (a penal exile in Australia 1825-1844). Illustrated from facsimile pages of the original MS.

No. 20

This book reveals, through the sufferings and vicissitudes of a single convict transported to New South Wales for burglary, a vivid picture of the conditions under which the penal code was administered less than a hundred years ago.

BONE, James

THE LONDON PERAMBULATOR. Illustrated with drawings by MUIRHEAD BONE

No. 23

'The quiet humour of the writer and hand of the artist go together to present the majesty, the beauty, the variety, the oddity of London in a book one would not soon tire of praising.' *Times Literary Supplement*

BROWNLEE, Frank

CATTLE THIEF

No. 32

This is the life story of a South African native. In its divination of the native mind the book is a little masterpiece. More than this, the exploits of Ntsukumbini, a member of a family of professional stock thieves, his outwitting of the police, his experiences in the gold mines, his loves and sorrows, make really good reading.

BUTLER, Samuel

EREWHON. A Satire. Illustrated with woodcuts by ROBERT GIBBINGS

No. 16

'To lash the age, to ridicule vain pretensions, to expose hypocrisy, to deride humbug in education, politics and religion, are tasks beyond most men's powers; but occasionally, very occasionally, a bit of genuine satire secures for itself more than a passing nod of recognition. *Erewhon* is such a satire. . . . The best of its kind since *Gulliver's Travels*.' AUGUSTINE BIRRELL

BUTLER, Samuel

ALPS AND SANCTUARIES. Illustrated with two maps *No. 25*

'*Alps and Sanctuaries* is essentially a holiday book, and no one ever enjoyed a holiday more keenly than Butler. Here we see him in his most unbuttoned mood, giving the rein to his high spirits and letting his fantastic humour carry him whither it would.' *From the Introduction*
by R. A. STREATFEILD

CUMMINGS, E. E.

THE ENORMOUS ROOM. With a Frontispiece portrait of

the Author, and an Introduction by ROBERT GRAVES *No. 2*

'He reveals himself as a man of sensibility and fortitude, and he writes always with such good taste that I do not think anyone reading his book could feel otherwise than that it is the work of a rare, fine spirit.'
Sunday Times

DARK, Sidney

FIVE DEANS. With five illustrations

No. 26

'The five Deans drawn and characterised in this book are Colet, Donne, Swift, Stanley, and Inge. . . . It is extraordinarily brilliant, carrying the reader on with unflagging interest from beginning to end. The writer is gifted with a sure instinctive capacity to exclude the dull and the heavy, and to include the humanly interesting and attractive.' *The Church Times*

DAVIES, W. H.

THE AUTOBIOGRAPHY OF A SUPER-TRAMP.

Illustrated from four portraits of the Author and an Introduction by GEORGE BERNARD SHAW

No. 6

'I recommend this most remarkable Autobiography of a Super-Tramp to your special attention.' GEORGE BERNARD SHAW

DE KRUIF, Paul

MICROBE HUNTERS. Illustrated by four portraits

No. 3

This book captures for the reader something of the intellectual excitement and romance associated with the works of the greater scientists.

DIMNET, Ernest

THE BRONTË SISTERS. With four illustrations

No. 19

The Brontë Sisters is an ideal co-mingling of critical biography and literary criticism. With great tenderness, with much sympathy, but with rigid intellectual honesty, the author recreates for us the parsonage and its inhabitants, and brings especially to the mentality of Charlotte and Emily Brontë a fresh analytical talent.

DOUGHTY, Charles M.

PASSAGES FROM ARABIA DESERTA. Selected by

EDWARD GARNETT. With Frontispiece

No. 21

'Charles Montagu Doughty was one of the great men of our day, the author of a unique prose masterpiece. For many readers it is a book so majestic, so vital, of such incomparable beauty of thought, of observation, and of diction as to occupy a place apart among their most cherished literary possessions.' *Observer*

GRAVES, Robert

GOOD-BYE TO ALL THAT. With eight illustrations

No. 22

'Good-bye to all That is a very good book, both picturesque and honest, and excellently written. Robert Graves is a fine poet—none better to-day, in my view. All poets write good prose, and he does. . . . It is the sincere and convincing expression of a distinguished individuality.' ARNOLD BENNETT

HENDY, E. W.

WILD EXMOOR THROUGH THE YEAR

No. 37

'Mr. Hendy is one of the best writers among our naturalists, with abundant and intimate knowledge of his country and its wild inhabitants. There must be many people who will find this their book; now that we have lost our old freedom of passage across country, with the rights of way curtailed or quietly filched almost everywhere, Exmoor and Dartmoor mean more than ever.' EDWARD THOMSON in *The Observer*

HINDUS, Maurice

HUMANITY UPROOTED

No. 41

'I have just read your book. It answers a score of questions I've been asking about Russia and a score of others I should have asked had I known enough to ask them. It is as illuminating and exciting as it is convincing. I've learnt more from it than I have from any other book I've read for years.' *From a letter to the author by MR. H. G. WELLS*

HORN, Alfred Aloysius

TRADER HORN (The Ivory Coast in the Earlies). Edited

by ETHELREDA LEWIS. With an Introduction by JOHN

GALSWORTHY. Illustrated with portraits

No. 4

'This is a gorgeous book, more full of sheer stingo than any you are likely to come across in a day's march among the bookshops of wherever you may be.' *From MR. JOHN GALSWORTHY'S Introduction*

HORN, Alfred Aloysius

THE WATERS OF AFRICA. Edited by ETHELREDA LEWIS No. 28

Even more mysterious than the cannibals and shadowy rivers of Western Africa is the East Coast of fifty years ago with its magic island of Madagascar and its island-sewn Mozambique Channel. Here, as in his other book, the famous conversations of Horn with his editor amplify the old man's narrative.

JACKSON, Holbrook

THE EIGHTEEN NINETIES. With twenty-six illustrations No. 17

'The curious investigator of the future will always be able to see the period's main outlines, and to find them clearly traced in Mr. Holbrook Jackson's animated and attractive pages.' *The Daily Telegraph*

LANGDON-DAVIES, John

A SHORT HISTORY OF WOMEN

No. 42

A most readable and reasonable book in which the author traces the ideas and theories which have been held about the position of women and the treatment which has been meted out to them during the last six thousand years.

LEYEL, Mrs. C. F.

THE MAGIC OF HERBS

No. 34

'Mrs. Leyel has gone deep into her subject and has brought back wonders from the earliest dawn of science and from all parts of the world . . . treasures of curious and useful information purged of their dross are presented, not too methodically and yet methodically enough.' *Manchester Guardian*

LUBBOCK, Percy

EARLHAM. With a Frontispiece

No. 7

'The book seems too intimate to be reviewed. We want to be allowed to read it, and to dream over it, and keep silence about it. His judgment is perfect, his humour is true and ready ; his touch light and prim ; his prose is exact and clean and full of music.' *Times*

SHADES OF ETON

No. 30

The author was at Eton in the 'nineties of the last century. To those years belong the figures and scenes recalled in this book—in which they appear as they seemed to a boy, and in which an attempt is made to measure the effect of Eton on a boy's imagination. Warre himself, F. W. Warre-Cornish and his wife, H. E. Luxmoore and A. C. Benson were among those who counted most deeply in that impression; these and other figures familiar to Etonians of that time are sketched in detail.

LUDWIG, Emil**GENIUS AND CHARACTER.** Illustrated by sixteen

portraits

No. 9

'As in his longer biographies, it is the dramatic values of motive and action he seeks, the flashes of illumination in the chiaroscuro investing a lonely figure. This is not a ponderous book; it is a series of vivacious and sometimes very moving studies.' *The Spectator*

MAYO, Katherine**MOTHER INDIA.** Illustrated*No. 5*

'It is certainly the most fascinating, the most devastating, and at the same time the most important and truthful book that has been written about India for a good deal more than a generation.' *New Statesman*

McCURDY, Edward**THE MIND OF LEONARDO DA VINCI***No. 31*

Mr. McCurdy has made a special study of the manuscript and note-books of Leonardo, a selection of which he edited. He attempts here a biographical study of Leonardo in which the subject's mind and mentality is the selective factor. The book is in three parts and deals with the period of his life at Florence, at Milan, and during the years of his wandering.

MUIR, Edwin**JOHN KNOX.** Illustrated by four portraits*No. 12*

The study is not concerned with the truth or the falsehood of Calvinism, but rather presents the Calvinist in all his activities from the greatest to the most trifling, and shows his creed working out, here in heroic and there in ridiculous form.

MURRY, J. Middleton**SON OF WOMAN***No. 40*

'A very detailed exposition of the life-work of D. H. Lawrence, and it would be impossible—I will say that—to find a better interpretation. It will be indispensable to any future historian of this prophetic period: Mr. Murry was a great friend of Lawrence, and is excellently placed to tell us exactly the significance of every fresh development in this gospel.' WYNDHAM LEWIS in *Time and Tide*

NILES, Blair**CONDEMNED TO DEVIL'S ISLAND.** The biography

of a French Convict. Illustrated from drawings by B. K.

MORRIS*No. 10*

Mrs. Blair Niles is the first woman to have been allowed to visit the most notorious Devil's Island since it became a penal colony. She describes this penal settlement in the person of a young French burglar, and tells an almost unbearable tale of thousands of men starved of hope and leisure..

POWYS, John Cowper

THE MEANING OF CULTURE

No. 33

'Here in a dozen chapters of eloquent and glowing prose, Mr. Powys describes for every reader that citadel which is himself and explains to him how it may be strengthened and upheld and on what terms it is most worth upholding.' *Manchester Guardian*

RANSOME, Arthur

ROD AND LINE

No. 38

'Rod and Line must be placed in the front rank of contemporary angling literature, both for its insight into the "sunset hues" through which most of us see our sport (in reminiscence), and for its literary excellence. It possesses, too, just that touch of whimsical humour with which most of us (again in reminiscence) clothe the nakedness of those distressing times which confirm us in our conviction that Job was no fisherman.' *Field*

READ, Herbert

WORDSWORTH

No. 35

'This study of Wordsworth is to me a landmark in English criticism such as we have not had since the *Biographia Literaria*. . . . If ever I recognized great work, proclaimed by its own strength and simplicity, here is such.' RICHARD CHURCH in the *Spectator*

SHAND, P. Morton

A BOOK OF FOOD

No. 8

Dr. Johnson said : 'Most people have a foolish way of not minding or pretending not to mind, what they eat. For my own part I mind my belly most studiously and very carefully ; for I look upon it that he who does not mind his belly will hardly mind anything else.'

SIEGFRIED, André

AMERICA COMES OF AGE. A French Analysis. Illustrated by eight maps and diagrams. Translated from the French by H. H. HEMMING and DORIS HEMMING

No. 1

'It is a brilliant study of the most important, and in some ways the most interesting, though certainly not the loveliest, nation on earth.' THE VERY REV. DEAN W. R. INGE

SULLIVAN, J. W. N.

BEETHOVEN, His spiritual development. Illustrated

No. 15

'Few men are better qualified to write a study of Beethoven than Mr. J. W. N. Sullivan. . . .' *The Spectator*

'It is a striking merit of Mr. Sullivan's book that it explains Beethoven to the unmusical philosopher.' *The New Statesman*

TAYLOR, G. R. Stirling

SEVEN NINETEENTH-CENTURY STATESMEN No. 39

'This vivid book . . . has the virtues of penetration, skilful arrangement, clear purpose, a lively style. It makes an excellent summary of the political history of England during most of the nineteenth century . . . it has not a dull page; the author has a keen eye for character, and an enviable gift for presentation.' OSBERT BURDETT in *The Observer*

WALLAS, Graham

THE ART OF THOUGHT

No. 24

A book written with the practical purpose of helping the apprentice thinker to become a competent craftsman. The author examines the proposition that the human mind is 'actuated by instinct, but instrumented by reason,' and suggests its application to our own thought.

WEST, Rebecca

THE STRANGE NECESSITY: Critical Essays

No. 18

Miss Rebecca West's book is a sequence of challenging studies of modern books and authors. *The Strange Necessity*—Art—which is so inclusive of opposites. Speculating on this brings Miss West to an analysis of literature, and the discovery of a double and vital function which it fulfils for man.

WILLIAMS-ELLIS, Clough & Amabel

THE PLEASURES OF ARCHITECTURE. Illustrated

from drawings and photographs

No. 14

This book will bring enlightenment and entertainment to those who like a well-built house or office building when they see it, but are not quite sure as to the reasons why they like it.

WOOLLEY, C. L.

DEAD TOWNS AND LIVING MEN

No. 29

Dead Towns and Living Men describes the training that goes to make a fully equipped archaeologist, the sort of places, usually far away from the beaten track, that he lives in, and the sort of men, usually ignorant and sometimes half-civilised, whom he must control and live with. Archaeology as a satisfying human adventure has never been better described than in this book.

WRIGHT, Eugene

THE GREAT HORN SPOON

'No. 36

'In *The Great Horn Spoon* a young American has presented us with a travel book that is really worth reading . . . it is alive . . . he writes with gusto, he carries us along with him, makes us feel hot and cold, fearful or exultant, conjures up jungles and deserts for us.'

J. B. PRIESTLEY



The Travellers' Library contains books in all branches of literature, fiction and non-fiction, poetry and prose, copyright and non-copyright.

The series is designed for the pocket, or for the small house where shelf-space is limited. Special care has been taken with the production of each volume, type, paper and binding having all been chosen with this end in view, and at the same time made worthy of the books selected.

Note

The Traveller's Library is published as a joint enterprise by Jonathan Cape and William Heinemann. The series as a whole, or any title in the series, can be obtained from any bookseller. In any case of difficulty application should be made direct to either Jonathan Cape, London, or William Heinemann, London.

ANDERSON, Sherwood

HORSES AND MEN. Stories

No. 54

'Horses and Men confirms our indebtedness to the publishers who are introducing his work here. A man of poetic vision, with an intimate knowledge of particular conditions of life, here looks out upon a world that seems singularly material only because he unflinchingly accepts its actualities.' *Morning Post*

ANONYMOUS

ENGLAND'S GREEN AND PLEASANT LAND

No. 161

A study of rural life. 'His picture is vivid, vivacious, scintillating; and behind it is the busy brain of the reformer, the warm heart of the true lover of his kind.' *Manchester Guardian*

ARMSTRONG, Martin

THE BAZAAR. Stories

No. 77

'These stories have considerable range of subject, but in general they are stay-at-home tales, depicting cloistered lives and delicate, finely fibred minds. . . . Mr. Armstrong writes beautifully.' *Nation and Athenaeum*

ATKINS, J. B.

SIDE SHOWS. Essays. With an introduction by JAMES BONE *No. 78*

Mr. J. B. Atkins was war correspondent in four wars, the London editor of a great English paper, then Paris correspondent of another, and latterly the editor of the *Spectator*. His subjects in *Side Shows* are briefly London and the sea.

AUSTEN, Jane

NORTHANGER ABBEY. With an Introduction by

REBECCA WEST

No. 182

'It is characteristic of Jane Austen's art that she presents this story, which was the fruit of strong feeling and audacious thought, with such perfect serenity that one accepts it as a beautiful established fact.'

From the Introduction

BARING, Maurice

HALF A MINUTE'S SILENCE. Stories

No. 153

Tales from Russia, some of them accounts of real happenings; ghost stories, school stories, classical inventions, character sketches, fairy tales and parodies, legends and romances.

BATES, H. E.

THE TWO SISTERS. A Novel

No. 160

MR. EDWARD GARNETT in his foreword to *The Two Sisters* says: 'A novel of rare poetical order . . . his achievement is that, while identified with his creations—Jenny, Jessie and Michael—the author has known how to detach himself from these figures of eternal youth and show them, with all their tumultuous, passionate emotions, in a beautiful mirror.'

BELLOC, Hilaire

SHORT TALKS WITH THE DEAD

No. 79

In these essays Mr. Belloc attains his usual high level of pungent and witty writing. The subjects vary widely and include an imaginary talk with the spirits of Charles I, the barber of Louis XIV, and Napoleon, Venice, fakes, eclipses, Byron, and the famous dissertation on the Nordic Man.

BENNETT, Arnold

THE OLD WIVES' TALE. Two volumes.

Nos. 166 and 167

'All attempts to sum up his merits and measure his achievement must rest upon *The Old Wives' Tale*.' *The Times*

BERCOVICI, Konrad

BETWEEN EARTH AND SKY. Stories of Gypsies. With
an Introduction by A. E. COPPARD

No. 117

Konrad Bercovici, through his own association with gypsies, together with a magical intuition of their lives, is able to give us some unforgettable pictures of those wanderers who, having no home anywhere, are at home everywhere.

BIERCE, Ambrose

CAN SUCH THINGS BE? Stories

No. 1

'Bierce never wastes a word, never coins a too startling phrase; he secures his final effect, a cold thrill of fear, by a simple, yet subtle, realism. No anthology of short stories, limited to a score or so, would be complete without an example of his unique artistry.' *Morning Post*

THE MONK AND THE HANGMAN'S DAUGHTER.

Written in collaboration with ADOLPHE DANZIGER DE CASTRO No. 34

'These stories are evidence of very unusual powers, and when once they have been read the reader will feel himself impelled to dig out more from the same pen.' *Westminster Gazette*

BIRON, Sir Chartres

'"SIR," SAID DR. JOHNSON—' An Anthology

No. 184

In '"Sir," said Dr. Johnson—' the traveller, whether he is realizing 'the grand object of travel' in 'seeing the shores of the Mediterranean,' or 'raising his children to eminence' by 'viewing the Wall of China,' will find both sympathy and entertainment, nor need he be deterred under modern conditions by the Doctor's 5th rule of Travel 'Get a smart seasickness if you can.' Here in a handy form will be found an anthology of the great lexicographer's invigorating reflections on men and matters.

BIRRELL, Augustine

MORE OBITER DICTA

No. 140

'Age has not wearied Mr. Birrell's humour; nor have the years condemned his whimsicality. He remains as delightful a companion as ever.' *Nation and Athenaeum*

BOURGOGNE, Sergeant

MEMOIRS OF SERGEANT BOURGOGNE. With an

Introduction by SIR JOHN FORTESCUE

No. 148

It is vivid from the first page to the last and the subject, the Retreat from Moscow, is unexampled in its horrors. Bourgogne is French of the French—a typical soldier of the Guard, brave, quick-witted, resourceful, gay and humane.

BOURNE, George**A FARMER'S LIFE***No. 32*

The life-story of a tenant-farmer of fifty years ago in which the author draws on his memory for a picture of the everyday life of his immediate forbears, the Smiths, farmers and handicraft men, who lived and died on the border of Surrey and Hampshire.

BRAMAH, Ernest**THE WALLET OF KAI LUNG***No. 18*

'Something worth doing and done. . . . It was a thing intended, wrought out, completed and established. Therefore it was destined to endure, and, what is more important, it was a success.' HILAIRE BELLOC

KAI LUNG'S GOLDEN HOURS*No. 16*

'It is worthy of its forerunner. There is the same plan, exactitude, working-out and achievement; and therefore complete satisfaction in the reading.' *From the Preface by* HILAIRE BELLOC

BRONTE, Emily**WUTHERING HEIGHTS***No. 30*

'It is a very great book. You may read this grim story of lost and thwarted human creatures on a moor at any age and come under its sway.' *From the Introduction by* ROSE MACAULAY

BROWNE, Lewis**THE STORY OF THE JEWS***No. 146*

Here is a history which is more absorbing than any work of fiction. The author traces the beginnings of the Jewish race from the wandering Semitic races of Arabia, through interminable strife, oppression, expatriation, up to modern times.

BUTLER, Samuel**EREWHON. A Satire***No. 11*

'Occasionally, very occasionally, a bit of genuine satire secures for itself more than a passing nod of recognition. *Erewhon* is such a satire. . . . The best of its kind since *Gulliver's Travels*.' AUGUSTINE BIRRELL

EREWHON REVISITED. A Satire*No. 12*

'He waged a sleepless war with the mental torpor of the prosperous, complacent England around him; a Swift with the soul of music in him, and completely sane; a liberator of humanity operating with the wit and malice and coolness of Mephistopheles.' *Manchester Guardian*

BUTLER, Samuel

THE NOTE BOOKS

No. 75

'The freest, most original and most varied thinker of his generation. . . Neither *Erewhon* nor *The Way of All Flesh*, but the posthumous work entitled *Note Books* will stand, in our judgment, as the decisive contribution of Samuel Butler to the thought of his age.' *Nation*

SELECTED ESSAYS. This volume contains the following

essays:

No. 55

THE HUMOUR OF HOMER

HOW TO MAKE THE BEST OF LIFE

QUIS DESIDERIO . . . ?

THE SANCTUARY OF MONTRIGONE

RAMBLINGS IN CHEAPSIDE

A MEDIEVAL GIRLS' SCHOOL

THE AUNT, THE NIECES, AND

ART IN THE VALLEY OF SAAS

THE DOG

THOUGHT AND LANGUAGE

THE WAY OF ALL FLESH. A Novel

No. 10

'It drives one almost to despair of English Literature when one sees so extraordinary a study of English life as Butler's posthumous *Way of All Flesh* making so little impression. Really, the English do not deserve to have great men.' GEORGE BERNARD SHAW

CANOT, Theodore

MEMOIRS OF A SLAVE TRADER. Set down by BRANTZ

MAYER and now edited by A. W. LAWRENCE

No. 126

In 1854 a cosmopolitan adventurer, who knew Africa at the worst period of its history, dictated this sardonic account of piracy and mutiny, of battles with warships or rival traders, and of the fantastic lives of European and half-caste slavers on the West Coast.

CARDUS, Neville

DAYS IN THE SUN: A Cricketer's Book

No. 121

The author says 'the intention of this book is modest—it should be taken as a rather freely compiled journal of happy experiences which have come my way on our cricket fields.'

CARLETON, Captain George

MILITARY MEMOIRS (1672-1713). Edited by A. W.

LAWRENCE

No. 134

A cheerful sidelight on the war of the Spanish Succession, with a remarkable literary history. Johnson praised the book, Scott edited it, and then the critics declared it to be fiction and suggested Defoe or Swift as the author; now it has come into its own again as one of the most vivid records of a soldier's actual experiences.

CATHER, Willa

THE SONG OF THE LARK

No. 183

The Song of the Lark is the story of an American opera singer, her childhood in the Colorado desert, her early struggles in Chicago, her romantic adventures among the Cliff Dweller ruins in Arizona, her splendid triumphs on the operatic stage. There is a diverting picture of musical circles in Chicago. There are wonderful chapters of the Cliff Dweller ruins which first awake in the heroine the historic imagination so necessary to a great Wagnerian singer, and where she grows all at once into a powerful and wilful young creature, gets her courage, and begins to find herself.

CLEMENTS, Rex

A GIPSY OF THE HORN. Life in a deep-sea sailing ship No. 136

A true and spirited account of a phase of sea-life now passing, if not passed, fascinating from the very vividness and sincerity of its telling. Mr. Clements loves the sea, and he makes his readers love it.

COLLETT, Anthony

THE CHANGING FACE OF ENGLAND

No. 177

'His knowledge of the English countryside is extraordinary; he can not only name the trees and flowers, the birds and beasts of every district, but he can tell what every village is built of and why.' *The Manchester Guardian*

COPPARD, A. E.

ADAM AND EVE AND PINCH ME. Stories

No. 13

Mr. Coppard's implicit theme is the closeness of the spiritual world to the Material; the strange, communicative sympathy which strikes through two temperaments and suddenly makes them one.

CLORINDA WALKS IN HEAVEN. Stories

No. 22

'Genius is a hard-ridden word, and has been put by critics at many puny ditches, but Mr. Coppard sets up a fence worthy of its mettle. He shows that in hands like his the English language is as alive as ever.' *Outlook*

FISHMONGER'S FIDDLE. Stories

No. 130

'In definite colour and solid strength his work suggests that of the old Dutch Masters. Mr. Coppard is a born story-teller.' *Times Literary Supplement*

THE BLACK DOG. Stories

No. 2

'Mr. Coppard is a born story-teller. The book is filled with a variety of delightful stuff: no one who is interested in good writing in general, and good short stories in particular, should miss it.' *Spectator*

COYLE, Kathleen

LIV. A Novel. With an Introduction by REBECCA WEST No. 87

'*Liv* is a short novel, but more subtly suggesting beauty and movement than many a longer book. . . . There is something cool and rare about this story; the reader finds himself turning back to re-read pages that must not be forgotten.' *Times Literary Supplement*

DAVIES, Charles

SELECTIONS FROM SWIFT. With an introduction by

CHARLES DAVIES No. 171

Everybody knows *Gulliver* and *The Tale of a Tub*, but Swift's minor pieces are less accessible in a handy format. In this book a collection of the more interesting will be found, exhibiting the Dean in familiar and satiric mood even when preaching.

DAVIES, W. H.

THE AUTOBIOGRAPHY OF A SUPER-TRAMP

With a Preface by G. BERNARD SHAW No. 3

The author tells us with inimitable quiet modesty of how he begged and stole his way across America and through England and Wales until his travelling days were cut short by losing his right foot while attempting to 'jump' a train.

LATER DAYS. A pendant to *The Autobiography of a*

Super-Tramp No. 48

'The self-portrait is given with disarming, mysterious, and baffling directness, and the writing has the same disarmingness and simpleness.' *Observer*

A POET'S PILGRIMAGE

No. 56

A Poet's Pilgrimage recounts the author's impressions of his native Wales on his return after many years' absence. He tells of a walking tour during which he stayed in cheap rooms and ate in the small wayside inns. The result is a vivid picture of the Welsh people, the towns and countryside.

DELEDDA, Grazia

THE MOTHER. A Novel. With an Introduction by

D. H. LAWRENCE. (Awarded the Nobel Prize 1928) No. 105

An unusual book, both in its story and its setting in a remote Sardinian hill village, half civilised and superstitious. The action of the story takes place so rapidly and the actual drama is so inter-woven with the mental conflict, and all so forced by circumstances, that it is almost Greek in its simple and inevitable tragedy.

DE MAUPASSANT

STORIES. Translated by ELIZABETH MARTINDALE

No. 37

'His "story" engrosses the non-critical, it holds the critical too at the first reading. . . . That is the real test of art, and it is because of the inobtrusiveness of this workmanship, that for once the critic and the reader may join hands without awaiting the verdict of posterity.'

From the Introduction by FORD MADDOX FORD

DE SELINCOURT, Hugh

THE CRICKET MATCH. A Story

No. 108

Through the medium of a cricket match the author endeavours to give a glimpse of life in a Sussex village. First we have a bird's-eye view at dawn of the village nestling under the Downs ; then we see the players awaken in all the widely different circumstances of their various lives, pass the morning, assemble on the field, play their game, united for a few hours, as men should be, by a common purpose—and at night disperse.

DIMNET, Ernest

THE ART OF THINKING

No. 170

'Concentration, "never reading but always studying," dismissing trivialities and only reading masterpieces, orderliness, taking notes, avoiding laziness—it is with such aids to improving the mind that M. Dimnet chiefly deals—and the point of his witty book is that he makes such difficult operations seductive by the charm with which he surrounds both the operations themselves and the results to which they should lead.' *The Times Literary Supplement*

DOS PASSOS, John

ORIENT EXPRESS. A book of travel

No. 80

This book will be read because, as well as being the temperature chart of an unfortunate sufferer from the travelling disease, it deals with places shaken by the heavy footsteps of History. Underneath, the book is an ode to railroad travel.

DOUGLAS, George

THE HOUSE WITH THE GREEN SHUTTERS

A novel. With an Introduction by J. B. PRIESTLEY

No. 118

This powerful and moving story of life in a small Scots burgh is one of the grimdest studies of realism in all modern fiction. The author flashes a cold and remorseless searchlight upon the backbitings, jealousies, and intrigues of the townsfolk.

DU MAURIER, George

PETER IBBETSON. Illustrated by the author

No. 169

This novel, written as an autobiography, reveals with a pathetic charm the figure of Peter Ibbetson from boyhood. Some of the scenes are English, but most of the story is in France, the early part of it in Passy and Paris.

DUNSTERVILLE, Major-General L. C.

STALKY'S REMINISCENCES

No. 145

'The real Stalky, General Dunsterville, is so delightful a character that the fictitious Stalky must at times feel jealous of him as a rival. . . . In war he proved his genius in the Dunster Force adventure; and in this book he shows that he possesses another kind of genius—the genius of comic self-revelation and burbling anecdote.' *Observer*

FARSON, Negley

SAILING ACROSS EUROPE. With an Introduction by

FRANK MORLEY

No. 111

A voyage of six months in a ship, its one and only cabin measuring 8 feet by 6 feet, up the Rhine, down the Danube, passing from one to the other by the half-forgotten Ludwig's Canal.

FAUSSET, Hugh I'Anson

TENNYSON. A critical study

No. 124

Mr. Fausset's study of Tennyson's qualities as poet, man and moralist is by implication a study of some of the predominant characteristics of the Victorian age. His book, however, is as pictorial as it is critical, being woven, to quote *The Times*, 'like an arras of delicate colour and imagery.'

FLAUBERT, Gustave

MADAME BOVARY. Translated by ELEANOR MARX-

AVELING. With an Introduction by HAMISH MILES

No. 144

'. . . It remains perpetually the novel of all novels which the criticism of fiction cannot overlook; as soon as ever we speak of the principles of the art we must be prepared to engage with Flaubert. There is no such book as his *Bovary*; for it is a novel in which the subject stands firm and clear, without the least shade of ambiguity to break the line which bounds it.' *PERCY LUBBOCK in The Craft of Fiction*

FORMAN, Henry James

GRECIAN ITALY. A book of Travel

No. 29

'It has been said that if you were shown Taormina in a vision you would not believe it. If the reader has been in Grecian Italy before he reads this book, the magic of its pages will revive old memories and induce a severe attack of nostalgia.' *From the Preface by H. FESTING JONES*

FRASER, Ronald

THE FLYING DRAPER. A Novel

No. 165

'After its own prodigal fashion the book rises as high above the general run of novels as Codders did above the other drapers of Primrose Hill.' *Punch*

'This is one of the very best first novels which we have seen since the War, and its author, if he can maintain the standard which he sets here, should go far.' *Daily Mail*

GARNETT, Edward

FRIDAY NIGHTS. Critical Essays

No. 119

'Mr. Garnett is "the critic as artist," sensitive alike to elemental nature and the subtlest human variations. His book sketches for us the possible outlines of a new humanism, a fresh valuation of both life and art.' *The Times*

GARNETT, Mrs. R. S.

THE INFAMOUS JOHN FRIEND. A Novel

No. 53

This book, though in form an historical novel, claims to rank as a psychological study. It is an attempt to depict a character which, though destitute of the common virtues of everyday life, is gifted with qualities that compel love and admiration.

GAUGIN, Paul

THE INTIMATE JOURNALS. Translated by VAN

WYCK BROOKS

No. 101

The confessions of genius are usually startling ; and Gaugin's *Journals* are no exception. He exults in his power to give free rein to his savage spirit, tearing the shawl from convention's shoulders with a gesture as unscrupulous as it is Rabelaisian.

GIBBS, J. Arthur

A COTSWOLD VILLAGE

No. 138

'For pure observation of people, places and sports, occupations and wild life, the book is admirable. Everything is put down freshly from the notebook, and has not gone through any deadening process of being written up.' *Morning Post*

GOBINEAU, Le Comte de

THE CRIMSON HANDKERCHIEF AND OTHER STORIES. Translated from the French by HENRY

LONGAN STUART

No. 137

The three stories included in this volume mark the flood tide of Comte de Gobineau's unique and long-neglected genius. Not even Nietzsche has surpassed him in a love of heroic characters and unfettered wills—or in his contempt for bourgeois virtues and vices.

GOSSE, Sir Edmund

SELECTED ESSAYS. First Series

No. 73

'The prose of Sir Edmund Gosse is as rich in the colour of young imagination as in the mellow harmony of judgment. Sir Edmund Gosse's literary kit-kats will continue to be read with avidity long after the greater part of the academic criticism of the century is swept away upon the lumber-heap.' *Daily Telegraph*

SELECTED ESSAYS. Second Series

No. 81

A second volume of essays personally chosen by Sir Edmund Gosse from the wide field of his literary work. One is delighted with the width of his appreciation which enables him to write with equal charm on *Wycherley* and on *How to Read the Bible*.

GRAHAM, Stephen

A PRIVATE IN THE GUARDS

No. 89

In his own experiences as a soldier Stephen Graham has conserved the half-forgotten emotions of a nation in arms. Above all, he makes us feel the stark brutality and horror of actual war, the valour which is more than valour.

HAMILTON, Mary Agnes

THOMAS CARLYLE

No. 157

Although not a formal biography, being more concerned with the mind of the man, as revealed in his writing, than with the external incidents of his life, it sets both Carlyle and Jane Welsh before the reader in an outline that is alive and challenging.

HASTINGS, A. C. G.

NIGERIAN DAYS. With an Introduction by R. B.

CUNNINGHAME GRAHAM

No. 151

Written with great sincerity and with equal modesty, it is the record of eighteen long years spent on the confines of the Empire, a book devoid of bombast, and without the cheap expression of opinion of the average globe-trotter.

HEARN, Lafcadio

GLEANINGS IN BUDDHA-FIELDS

No. 42

A book which is readable from the first page to the last, and is full of suggestive thought, the essays on Japanese religious belief calling for special praise for the earnest spirit in which the subject is approached.

HEARN, Lafcadio

GLIMPSES OF UNFAMILIAR JAPAN. First Series No. 57

Most books written about Japan have been superficial sketches of a passing traveller. Of the inner life of the Japanese we know practically nothing. Lafcadio Hearn reveals something of the people and their customs as they are.

GLIMPSES OF UNFAMILIAR JAPAN. Second Series No. 58

Sketches by an acute observer and a master of English prose, of a Nation in transition—of the lingering remains of Old Japan, to-day only a memory, of its gardens, its beliefs, customs, gods and devils, of its wonderful kindness and charm—and of the New Japan, struggling against odds towards new ideals.

KWAIDAN. Stories No. 44

The marvellous tales which Mr. Hearn has told in this volume illustrate the wonder-loving tendency of the Japanese. The stories are of goblins, fairies and sprites, with here and there an adventure into the field of unveiled supernaturalism.

OUT OF THE EAST No. 43

Mr. Hearn has written many books about Japan; he is saturated with the essence of its beauty, and in this book the light and colour and movement of that land drips from his pen in every delicately conceived and finely written sentence.

KOKORO No. 172

The heart, the inner meaning—that is the meaning of the Japanese word of the title. And it is the heart and inner meaning of Japan that Lafcadio Hearn recorded in the clear, musical prose of his essays.

HEMINGWAY, Ernest. Author of *A Farewell to Arms*

MEN WITHOUT WOMEN. Stories No. 159

'Mr. Hemingway has the art of making what he describes take place before our eyes, as if we saw it upon the stage. Brilliant is not a brilliant enough word for it.' *Daily News*

HEYWARD, Du Bose

PORGY. A Tale No. 85

This fascinating book gives a vivid and intimate insight into the lives of a group of American negroes, from whom Porgy stands out, rich in humour and tragedy.

HILDEBRAND, Arthur Sturges

BLUE WATER. The story of an ocean voyage. With an

Introductory Memoir by HARRISON SMITH

No. 36

This book gives the real feeling of life on a small cruising yacht ; the nights on deck with the sails against the sky, long fights with head winds by mountainous coasts to safety in forlorn little island ports, and constant adventure free from care.

HINDUS, Maurice

BROKEN EARTH

No. 174

This is a very human book. It deals with one of the most exciting periods in the history of the Russian village—a period of universal heart-searching with peasants as ever giving free vent to their thoughts and troubles. Like *Red Bread*, the scene of *Broken Earth* is laid in the author's native village.

HOULT, Norah

POOR WOMEN

No. 168

'I know of nothing written in late years with which to compare them. They are the unique manifestations which genius always gives us. Norah Hoult's gift for narrative is the right magic for story telling.'

H. M. TOMLINSON

HOUSMAN, Laurence

ANGELS AND MINISTERS, AND OTHER PLAYS.

Imaginary portraits of political characters done in dialogue
—Queen Victoria, Disraeli, Gladstone, Parnell, Joseph

Chamberlain and Woodrow Wilson

No. 17

'It is all so good that one is tempted to congratulate Mr. Housman on a true masterpiece.' *Times*

HUDDLESTON, Sisley

FRANCE AND THE FRENCH. A study

No. 86

'His book is a repository of facts marshalled with judgment ; as such it should assist in clearing away a whole maze of misconceptions and prejudices, and serve as a sort of pocket encyclopædia of modern France.' *Times Literary Supplement*

HUDSON, W. H.

MEN, BOOKS AND BIRDS : Letters to a Friend. With

Notes, some Letters, and an Introduction by MORLEY

ROBERTS

No. 112

An important collection of letters from the naturalist to his friend, literary executor and fellow author, Morley Roberts, covering a period of twenty-five years.

JEWETT, Sarah Orne

THE COUNTRY OF THE POINTED FIRS. Stories No. 28

'The young student of American literature in the far distant future will take up this book and say "a masterpiece!" as proudly as if he had made it. It will be a message in a universal language—the one message that even the scythe of Time spares.' *From the Preface by WILLA CATHER*

JOHNSON, Samuel

A JOURNEY TO THE WESTERN ISLANDS OF SCOTLAND. With a Foreword by D. L. MURRAY No. 162

'To Scotland however he ventured ; and he returned from it in great good humour, with his prejudices much lessened, and with very grateful feelings of the hospitality with which he was treated ; as is evident from that admirable work his *Journey to the Western Islands of Scotland.*' BOSWELL

JONES, Henry Festing

DIVERSIONS IN SICILY. Travel impressions No. 120

Shortly before his death, Mr. Festing Jones chose out *Diversions in Sicily* for reprinting from among his three books of mainly Sicilian sketches and studies. These chapters, as well as any that he wrote, recapture the wisdom, charm and humour of their author.

JOYCE, James

DUBLINERS. A volume of Stories No. 14

A collection of fifteen short stories by the author of *Ulysses*. They are all of them brave, relentless, and sympathetic pictures of Dublin life ; realistic, perhaps, but not crude ; analytical, but not repugnant.

A PORTRAIT OF THE ARTIST AS A YOUNG MAN

A novel No. 155

'It is a book to buy and read. Its claim to be literature is as good as the claim of the last book of *Gulliver's Travels*. It is by far the most living and convincing picture that exists of an Irish Catholic upbringing. The technique is startling. . . . A most memorable novel.' H. G. WELLS

KALLAS, Aino

THE WHITE SHIP. Stories. With an Introduction by

JOHN GALSWORTHY No. 24

'The writer has an extraordinary sense of atmosphere.' *Times Literary Supplement*

'Stories told convincingly and well, with a keen perception for natural beauty.' *Nation*

KOMROFF, Manuel

CONTEMPORARIES OF MARCO POLO

No. 123

This volume comprises the Travel Records in the Eastern parts of the world of William of Rubruck (1253-5), the Journey of John of Pian de Carpine (1245-7), the Journey of Friar Odoric (1318-30). They describe the marvels and wonders of Asia under the Khans.

THE TRAVELS OF MARCO POLO

No. 59

When Marco Polo arrived at the court of the Great Khan, Pekin had just been rebuilt. Kublai Khan was at the height of his glory. Polo rose rapidly in favour and became governor of an important district. In this way he gained first-hand knowledge of a great civilisation and described it with astounding accuracy and detail.

LAWRENCE, A. W., edited by

CAPTIVES OF TIPU. Survivors' Narratives

No. 125

In addition to the well-known stories of Bristow and Scurry, a soldier and a seaman, who were forcibly Mohammedanised and retained in the service of Mysore till their escape after ten years, extracts are given from an officer's diary of his close imprisonment at Seringapatam.

THE WRECK OF THE MEDUSA. The Narratives of Dard, Corréard and Savigny

No. 163

In 1816 a French warship ran aground upon an African reef. There was no immediate danger, yet mismanagement and aimless panic developed a series of savageries perhaps unequalled in men of this civilisation. After the desertion of comrades and the wanton destruction of food and drink, follow suicide, murder and cannibalism, mutiny and calculated massacre, on a half-submerged and broken raft.

LAWRENCE, D. H.

TWILIGHT IN ITALY. Travel essays

No. 19

This volume of travel vignettes in North Italy was first published in 1916. In *Twilight in Italy* will be found all the freshness and vigour of outlook which made the author a force in literature.

LAWSON, Henry

WHILE THE BILLY BOILS. First Series

No. 38

These stories are written by the O. Henry of Australia. They tell of men and dogs, of cities and plains, of gullies and ridges, of sorrow and happiness, and of the fundamental goodness that is hidden in the most unpromising of human soil.

LAWSON, Henry

WHILE THE BILLY BOILS. Second Series

No. 39

Mr. Lawson has the uncanny knack of making the people he writes about almost violently alive. Whether he tells of jackeroos, bush children or drovers' wives, each one lingers in the memory long after we have closed the book.

LESLIE, Shane

THE END OF A CHAPTER

No. 110

In this, his most famous book, Mr. Shane Leslie has preserved for future generations the essence of the pre-war epoch, its institutions and individuals. He writes of Eton, of the Empire, of Post-Victorianism, of the Politicians. . . . And whatever he touches upon, he brilliantly interprets.

LINKLATER, Eric

WHITE-MAA'S SAGA

No. 180

'Mr. Linklater has a way with him. He has wit and insight and an unfamiliar background to help him. . . . What he has done, and done remarkably well, is to tell the plain tale of a young man from Orkney who, after fighting in France, tries to become a doctor, fails, and finds something like happiness in another direction.' *Sunday Times*

LITHGOW, William

RARE ADVENTURES AND PAINFULL PERE-

GRINATIONS (1582-1645). Edited and with Introduction by B. I. LAWRENCE

No. 109

This is the book of a seventeenth-century Scotchman who walked over the Levant, North Africa and most of Europe, including Spain, where he was tortured by the Inquisition. An unscrupulous man, full of curiosity, his comments are diverting and penetrating, his adventures remarkable.

LUBBOCK, Percy

EARLHAM. A portrait

No. 6

'The book seems too intimate to be reviewed. We want to be allowed to read it, and to dream over it, and keep silence about it. His judgment is perfect, his humour is true and ready ; his touch light and prim ; his prose is exact and clean and full of music.' *Times*

ROMAN PICTURES. Studies

No. 21

Pictures of life as it is lived—or has been or might be lived—among the pilgrims and colonists in Rome of more or less English speech. 'A book of whimsical originality and exquisite workmanship, and worthy of one of the best prose writers of our time.' *Sunday Times*

LUBBOCK, Percy

THE CRAFT OF FICTION. Critical essays

No. 5

'No more substantial or more charming volume of criticism has been published in our time.' *Observer*

'To say that this is the best book on the subject is probably true ; but it is more to the point to say that it is the only one.' *Times Literary Supplement*

LYND, Robert

BOOKS AND AUTHORS. Critical essays

No. 135

Among the modern writers we have appreciations of Mr. Max Beerbohm, Mr. Arnold Bennett and Mr. H. M. Tomlinson, while Herrick, Keats, Charles Lamb and Hawthorne are a few of the classical writers who are criticised in the book.

MACDONALD, The Rt. Hon. J. Ramsay

WANDERINGS AND EXCURSIONS. Essays

No. 132

Mr. Ramsay MacDonald has been a wide traveller and reader, and has an uncommon power of bringing an individual eye—the eye of the artist—to bear upon whatever he sees.

MACHEN, Arthur

DOG AND DUCK. Essays

No. 15

'As a literary artist, Mr. Arthur Machen has few living equals, and that is very far indeed from being his only, or even his greatest, claim on the suffrages of English readers.' *Sunday Times*

MASEFIELD, John

CAPTAIN MARGARET. A Novel

No. 35

'His style is crisp, curt and vigorous. He has the Stevensonian swagger, the Stevensonian sense of beauty and poetic spirit. Mr. Masefield's descriptions ring true and his characters carry conviction.'

The Observer

MASON, Arthur

THE FLYING BO'SUN. A Tale

No. 47

'What makes the book remarkable is the imaginative power which has re-created these events so vividly that even the supernatural ones come with the shock and the conviction with which actual supernatural events might come.' *From the Introduction by EDWIN MUIR*

WIDE SEAS AND MANY LANDS. Reminiscences.

With an Introduction by MAURICE BARING

No. 7

'This is an extremely entertaining, and at the same time moving, book.'

We are in the presence of a born writer. We read with the same mixture of amazement and delight that fills us throughout a Conrad novel.'

New Statesman

MAUGHAM, W. Somerset

LIZA OF LAMBETH. A Tale

No. 141

Liza of Lambeth is Mr. Somerset Maugham's first novel, and its publication decided the whole course of his life. For if it had not succeeded its author could not have turned from medicine to letters. The story reflects much of the experience which Mr. Maugham gathered when he worked in the slums of the East End as a doctor.

ON A CHINESE SCREEN. Sketches

No. 31

A collection of sketches of life in China. Mr. Somerset Maugham writes with equal certainty and vigour whether his characters are Chinese or European.

THE CASUARINA TREE. Stories

No. 92

Intensely dramatic stories in which the stain of the East falls deeply on the lives of English men and women. On passion and its culminating tragedy he looks with unmoved detachment, ringing the changes without comment and yet with little cynicism.

THE GENTLEMAN IN THE PARLOUR

No. 179

'Mr. Maugham recently travelled from Rangoon by river to Mandalay, on horseback through the mountains and forests of the Shan States to Bangkok and by sea to Haiphong. Result: *The Gentleman in the Parlour*, a desultory sketch book, very little descriptive of the conventional "sights" but occupied, to our richer delight, with personal encounters and reflections by the way. These are the things that give every journey unique value; but only the artist is sufficiently aware of that to shed the rest and keep only them.' HORACE THOROGOOD in the *Evening Standard*

THE MOON AND SIXPENCE. A Novel

No. 91

'Mr. Maugham has given us a ruthless and penetrating study in personality with a savage truthfulness of delineation and an icy contempt for the heroic and the sentimental.' *The Times*

MENCKEN, H. L.

IN DEFENCE OF WOMEN

No. 50

'All I design by the book is to set down in more or less plain form certain ideas that practically every civilised man and woman hold *in petto*, but that have been concealed hitherto by the vast mass of sentimentalities swathing the whole woman question.' *From the Author's Introduction*

SELECTED PREJUDICES. First Series. A Book of

Essays

No. 8

'He is exactly the kind of man we are needing, an iconoclast, a scoffer at ideals, a critic with whips and scorpions who does not hesitate to deal with literary, social and political humbugs in the one slashing fashion.' *English Review*

MENCKEN, H. L.

SELECTED PREJUDICES. Second Series. No. 60

'What a master of the straight left in appreciation! Everybody who wishes to see how common sense about books and authors can be made exhilarating should acquire this delightful book.' *Morning Post*

MEREZHKOVSKY, Dmitri

DECEMBER THE FOURTEENTH. A Novel. Translated from the Russian by NATALIE DUDDINGTON. With an Introduction by MARY AGNES HAMILTON

No. 156

'It lives on its own account, and is as wildly exciting as the story of a conspiracy can be, but it has certain universal qualities. It becomes as you read, not simply an historically accurate picture of a particular revolt, but a picture of all resistance to all tyrants throughout the ages.' DAVID GARNETT

MEYNELL, Alice

WAYFARING. Essays No. 133

'Her essays have the merit of saying just enough of the subject, and they can be read repeatedly. The surprise coming from that combined grace of manner and sanity of thought is like one's dream of what the recognition of a new truth would be.' Some of the essays so described by GEORGE MEREDITH are here collected in book form for the first time ,

MILES, Hamish

SELECTIONS FROM BYRON. Poetry and Prose No. 154

Byron's poetry, the core of his legend and so often the mirror of his life, is too often left unread. This selection, which includes some examples of his prose, is designed to show not only how his verse reflects the drama of Byron's own life, but also how brilliantly Byron diagnosed the evils of the post-war era in which his stirring life was spent.

MITCHISON, Naomi

CLOUD CUCKOO LAND. A Novel of Sparta No. 88

'Rich and frank in passions, and rich, too, in the detail which helps to make feigned life seem real.' *Times Literary Supplement*

THE CONQUERED. A story of the Gauls under Cæsar No. 45

'With *The Conquered* Mrs. Mitchison establishes herself as the best, if not the only, English historical novelist now writing. It seems to me in many respects the most attractive and poignant historical novel I have ever read.' *New Statesman*

MITCHISON, Naomi

WHEN THE BOUGH BREAKS. Stories of the time when

Rome was crumbling to ruin

No. 46

'Interesting, delightful and fresh as morning dew. The connoisseur in short stories will turn to some pages in this volume again and again with renewed relish.' *Times Literary Supplement*

BLACK SPARTA. Stories of Sparta and Athens

No. 158

'Her touch is sure, her description admirable. The reader gets a whiff of crushed thyme and of dew on dust as the author tells of Pindar's poetic adventure into Thessaly.' *Times*

MONTAGU, Lady Mary Wortley

THE TRAVEL LETTERS OF LADY MARY

WORTLEY MONTAGU. Edited by A. W. LAWRENCE No. 143

In the words of TOBIAS SMOLLETT : 'These *Letters* will show, as long as the English language endures, the sprightliness of her wit, the solidity of her judgment, the elegance of her taste, and the excellence of her real character. They are so bewitchingly entertaining, that we defy the most phlegmatic man on earth to read ope without going through with them.'

MOORE, George

CONFessions OF A YOUNG MAN

No. 76

'Mr. Moore, true to his period and to his genius, stripped himself of everything that might stand between him and the achievement of his artistic object. He does not ask you to admire this George Moore. He merely asks you to observe him beyond good and evil as a constant plucked from the bewildering flow of eternity.' HUMBERT WOLFE

MORAND, Paul

OPEN ALL NIGHT

No. 175

Six sketches in post-war feminine psychology. M. Morand's young ladies, whether of Barcelona or Constantinople, Rome or Paris, Buda Pesth or Scandinavia, are all well worth meeting—in print.

'The most interesting book by a young French author we have seen for many months.' J. MIDDLETON MURRY in the *Nation*

'I must regard this book as a great literary event and a great literary guide in the darkness of present-day Europe.' T. P. O'CONNOR in *Cassell's Weekly*

MORAND, Paul

CLOSED ALL NIGHT

No. 176

The masculine pendant to *Open All Night*, showing the post-war man in Dublin, in Berlin, in Paris and in London. An Irish poet turned politician, an ex-officer of the Prussian Guard, and a Syrian who mends the complexions and repairs the bodies of London ladies; these and others appear in M. Morand's lively pages.

'It is a sign of the times that M. Morand should be so naturally included with the immortals, but no one who has revelled in his peculiar talent would deny him that privilege.' *Times*

MORLEY, Christopher

SAFETY PINS. Essays. With an Introduction by H. M.

TOMLINSON

No. 98

Mr. Morley is an author who is content to move among his fellows, to note, to reflect, and to write genially and urbanely ; to love words for their sound as well as for their value in expression of thought.

THUNDER ON THE LEFT. A Novel

No. 90

'It is personal to every reader, it will become for every one a reflection of himself. I fancy that here, as always where work is fine and true, the author has created something not as he would but as he must, and is here an interpreter of a world more wonderful than he himself knows.' HUGH WALPOLE

WHERE THE BLUE BEGINS. A Fantasy

No. 74

'Mr. Morley is a master of consequent inconsequence. His humour and irony are excellent, and his satire is only the more salient for the delicate and ingenuous fantasy in which it is set.' *Manchester Guardian*

MURRAY, D. L.

CANDLES AND CRINOLINES. Essays

No. 149

Mr. Murray's sub-acid Tory satisfaction enlivens the historical essays, his sanity and penetration make memorable the books he discusses, while the unfailing charm of his style suffuses the reader of his miscellaneous pieces with mood and sentiment such as might be evolved from the glow of candles upon crinolines.

MURRAY, Max

THE WORLD'S BACK DOORS. Adventures. With

an Introduction by HECTOR BOLITHO

No. 61

His journey round the world was begun with about enough money to buy one meal, and continued for 66,000 miles. There are periods as a longshoreman and as a sailor, and a Chinese guard and a night watchman, and as a hobo.

MURRY, J. Middleton

THE EVOLUTION OF AN INTELLECTUAL

No. 62

These essays were written during and immediately after the Great War. The author says that they record the painful stages by which he passed from the so-called intellectual state to the state of being what he now considers to be a reasonable man.

DISCOVERIES

No. 152

These essays are an attempt to make plain some of the underlying motives of great literature. Shakespeare holds the chief place in the book. In the essays on Tchekov and Russian Literature ; on Herman Melville and American Poetry ; on Marcel Proust—the same fundamental pre-occupation, to discover *la vraie vie*, is shown at work.

NICHOLS, Beverley

TWENTY-FIVE. An Autobiography

No. 147

'I have read every word of it. It has life and good nature. It is full of fun—written with an easy, vivid English.' SOMERSET MAUGHAM in *The Sunday Times*

O'FLAHERTY, Liam

SPRING SOWING. Stories

No. 26

'Nothing seems to escape Mr. O'Flaherty's eye ; his brain turns all things to drama ; and his vocabulary is like a river in spate. *Spring Sowing* is a book to buy, or to borrow, or, yes, to steal.' Bookman

THE BLACK SOUL. A Novel

No. 99

'*The Black Soul* overwhelms one like a storm. . . . Nothing like it has been written by any Irish writer.' 'Æ' in *The Irish Statesman*

THE INFORMER. A Novel

No. 128

This realistic novel of the Dublin underworld is generally conceded to be Mr. O'Flaherty's most outstanding book. It is to be produced as a film by British International Pictures, who regard it as one of the most ambitious of their efforts.

O'NEILL, Eugene

THE MOON OF THE CARIBBEES, AND OTHER PLAYS OF THE SEA. With an Introduction by ST.

JOHN ERVINE

No. 116

'Mr. O'Neill is immeasurably the most interesting man of letters that America has produced since the death of Walt Whitman.' *From the Introduction*

O'SHAUGHNESSY, Edith

VIENNESE MEDLEY. A Novel

No. 51

'It is told with infinite tenderness, with many touches of grave or poignant humour, in a very beautiful book, which no lover of fiction should allow to pass unread. A book which sets its writer definitely in the first rank of living English novelists.' *Sunday Times*

PATER, Walter

MARIUS THE EPICUREAN

No. 23

Walter Pater was at the same time a scholar of wide sympathies and a master of the English language. He describes with rare delicacy of feeling and insight the religious and philosophic tendencies of the Roman Empire at the time of Antoninus Pius as they affected the mind and life of the story's hero.

THE RENAISSANCE

No. 63

This English classic contains studies of those 'supreme artists' Michelangelo and Da Vinci, and of Botticelli, Della Robia, Mirandola, and others, who 'have a distinct faculty of their own by which they convey to us a peculiar quality of pleasure which we cannot get elsewhere.'

PICKTHALL, Marmaduke

ORIENTAL ENCOUNTERS

No. 103

In *Oriental Encounters*, Mr. Pickthall relives his earlier manhood's discovery of Arabia and sympathetic encounters with the Eastern mind. He is one of the few travellers who really bridges the racial gulf.

POWELL, Sydney Walter

THE ADVENTURES OF A WANDERER

No. 64

Throwing up a position in the Civil Service in Natal because he preferred movement and freedom to monotony and security, the author started his wanderings by enlisting in an Indian Ambulance Corps in the South African War. Afterwards he wandered all over the world.

POWYS, Llewelyn

BLACK LAUGHTER

No. 127

Black Laughter is a kind of *Robinson Crusoe* of the continent of Africa. You actually share the sensations of a sensitive and artistic nature suddenly transplanted from a peaceful English village into the heart of Africa.

PROWSE, R. O.

A GIFT OF THE DUSK. With an Introduction by

J. MIDDLETON MURRY

No. 178

The scene is a retreat among Swiss mountains, a place of sunlight and a place of exile, the life of which is depicted as it is really lived beneath the blinds of the sunlit balconies. It is the story of two people who, in a companionship intimate as their loneliness, poignant as their need, discover the gift that the dusk of their lives has to give.

RANSOME, Arthur

'RACUNDRA'S' FIRST CRUISE

No. 65

'His experiences and adventures in fair and dirty weather, the places he visited, the primitive life of the Estonian islanders, some extraordinarily beautiful anecdotes, and the charm and humour of Mr. Ransome's writing, form a book of which there is little more to be said than that it is delightful—a pleasure to read from beginning to end.'

The Spectator

READE, Winwood

THE MARTYRDOM OF MAN

No. 66

'Few sketches of universal history by one single author have been written. One book that has influenced me very strongly is *The Martyrdom of Man*. This "dates," as people say nowadays, and it has a fine gloom of its own ; but it is still an extraordinarily inspiring presentation of human history as one consistent process.' H. G. WELLS
in *An Outline of History*

REYNOLDS, Stephen

A POOR MAN'S HOUSE

No. 93

Vivid and intimate pictures of a Devonshire fisherman's life. 'Compact, harmonious, without a single—I won't say false—but uncertain note, true in aim, sentiment and expression, precise and imaginative, never precious, but containing here and there an absolutely priceless phrase. . . .' JOSEPH CONRAD

RIESENBERG, Felix

SHIPMATES. Sea-faring portraits

No. 107

A collection of intimate character portraits of men with whom the author has sailed on many voyages. The sequence of studies blends into a fascinating panorama of living characters.

ROBERTS, Captain George

A SERIES OF UNCOMMON EVENTS

No. 40

The Manner of his being taken by Three Pyrate Ships which, after having plundered him, and detained him 10 Days, put him aboard his own Sloop, without Provisions, Water, etc.

The Hardships he endur'd for above 20 Days, 'till he arriv'd at the Island of St. Nicholas, from whence he was blown off to Sea ; and after Four Days of Difficulty and Distress, was Shipwreck'd on the Unfrequented Island of St. John.

ROBINSON, James Harvey

THE MIND IN THE MAKING. An Essay

No. 9

'For me, I think James Harvey Robinson is going to be almost as important as was Huxley in my adolescence, and William James in later years. It is a cardinal book. I question whether in the long run people may not come to it, as making a new initiative into the world's thought and methods.' *From the Introduction by H. G. WELLS*

ROSEBERY, The Earl of

NAPOLEON : THE LAST PHASE

No. 96

Of books and memoirs about Napoleon there is indeed no end, but of the veracious books such as this there are remarkably few. It aims to penetrate the deliberate darkness which surrounds the last act of the Napoleonic drama.

RUTHERFORD, Mark

THE AUTOBIOGRAPHY OF MARK RUTHERFORD.

With an Introduction by H. W. MASSINGHAM

No. 67

Because of its honesty, delicacy and simplicity of portraiture, this book has always had a curious grip upon the affections of its readers. An English Amiel, inheriting to his comfort an English Old Crome landscape, he freed and strengthened his own spirit as he will his reader's.

THE DELIVERANCE

No. 68

Once read, Hale White [Mark Rutherford] is never forgotten. But he is not yet approached through the highways of English letters. To the lover of his work, nothing can be more attractive than the pure and serene atmosphere of thought in which his art moves.

THE REVOLUTION IN TANNER'S LANE

No. 69

'Since Bunyan, English Puritanism has produced one imaginative genius of the highest order. To my mind, our fiction contains no more perfectly drawn pictures of English life in its recurring emotional contrast of excitement and repose more valuable to the historian, or more stimulating to the imaginative reader.' H. W. MASSINGHAM

SHELVOCKE, Captain George

A PRIVATEER'S VOYAGE ROUND THE WORLD.

With aspersions upon him by WILLIAM BETAGH. Edited by

A. W. LAWRENCE

No. 142

A book of 1726, well known as the source of the albatross incident and other passages in the 'Ancient Mariner'; it describes the exploits of a private ship of war on the coasts of South America, its wreck on the Crusoe island off Juan Fernandez, and the subsequent adventures of its company in various parts of the Pacific.

SITWELL, Constance

FLOWERS AND ELEPHANTS. With an Introduction

by E. M. FORSTER

No. 115

Mrs. Sitwell has known India well, and has filled her pages with many vivid little pictures, and with sounds and scents. But it is the thread on which her impressions are strung that is so fascinating, a thread so delicate and rare that the slightest clumsiness in definition would snap it.

SMITH, Pauline

THE BEADLE. A Novel of South Africa

No. 129

'A story of great beauty, and told with simplicity and tenderness that makes it linger in the memory. It is a notable contribution to the literature of the day.' *Morning Post*

THE LITTLE KAROO. Stories of South Africa. With

an Introduction by ARNOLD BENNETT

No. 104

'Nothing like this has been written about South African life since Olive Schreiner and her *Story of an African Farm* took the literary world by storm.' *The Daily Telegraph*

SQUIRE, J. C.

THE GRUB STREET NIGHTS ENTERTAINMENTS No. 102

Stories of literary life, told with a breath of fantasy and gaily ironic humour. Each character lives, and is the more lively for its touch of caricature.

SULLIVAN, J. W. N.

ASPECTS OF SCIENCE. First Series

No. 70

Although they deal with different aspects of various scientific ideas, the papers which make up this volume do illustrate, more or less, one point of view. This book tries to show one or two of the many reasons why science may be interesting for people who are not specialists as well as for those who are.

SYMONS, Arthur

PLAYS, ACTING AND MUSIC

No. 113

This book deals mainly with music and with the various arts of the stage. Mr. Arthur Symons shows how each art has its own laws, its own limits ; these it is the business of the critic jealously to distinguish. Yet in the study of art as art it should be his endeavour to master the universal science of beauty.

WILLIAM BLAKE. A critical study

No. 94

When Blake spoke the first word of the nineteenth century there was none to hear it ; and now that his message has penetrated the world, and is slowly remaking it, few are conscious of the man who first voiced it. This lack of knowledge is remedied in Mr. Symons's work.

TCHEKOFF, Anton

TWO PLAYS: *The Cherry Orchard* and *The Sea Gull*.

Translated by GEORGE CALDERON

No. 33

Tchekoff had that fine comedic spirit which relishes the incongruity between the actual disorder of the world with the underlying order. He habitually mingled tragedy (which is life seen close at hand) with comedy (which is life seen at a distance). His plays are tragedies with the texture of comedy.

THOMAS, Edward

A LITERARY PILGRIM IN ENGLAND

No. 95

A book about the homes and resorts of English writers, from John Aubrey, Cowper, Gilbert White, Cobbett, Wordsworth, Burns, Borrow and Lamb, to Swinburne, Stevenson, Meredith, W. H. Hudson and H. Belloc.

THE POCKET BOOK OF POEMS AND SONGS FOR THE OPEN AIR

No. 97

This anthology is meant to please those lovers of poetry and the country who like a book that can always lighten some of their burdens or give wings to their delight, whether in the open air by day, or under the roof at evening ; in it is gathered much of the finest English poetry.

TURGENEV, Ivan

FATHERS AND CHILDREN. Translated by CONSTANCE GARNETT

No. 83

'As a piece of art *Fathers and Children* is the most powerful of all Turgenev's works. The figure of Bazarov is not only the political centre of the book, but a figure in which the eternal tragedy of man's impotence and insignificance is realised in scenes of a most ironical human drama.' EDWARD GARNETT

TURGENEV, Ivan

ON THE EVE. Translated by CONSTANCE GARNETT No. 82

On the Eve is a quiet work, yet over which the growing consciousness of coming events casts its heavy shadow. Turgenev, even as he sketched the ripening love of a young girl, has made us feel the dawning aspirations of a nation.

SMOKE. Translated by CONSTANCE GARNETT No. 84

In this novel Turgenev sees and reflects, even in the shifting phases of political life, that which is universal in human nature. His work is compassionate, beautiful, unique; in the sight of his fellow-craftsmen always marvellous and often perfect.

VERGA, Giovanni

MASTRO-DON GESUALDO. A Novel. Translated by

D. H. LAWRENCE No. 71

Verga, who died in 1922, is recognised as one of the greatest of Italian writers of fiction. 'It is a fine full tale, a fine full picture of life, with a bold beauty of its own which Mr. Lawrence must have relished greatly as he translated it.' *Observer*

CAVALLERIA RUSTICANA No. 173

Giovanni Verga, a Sicilian, died in 1922. His work is of the blood and salt of Sicily. Practically all serious Italian critics regard Verga as the greatest of Italian writers of fiction with the single exception of Manzoni. As far as style goes, Verga aims to be unliterary, to be close to the spoken language of his characters. The story is the original upon which Mascagni's opera was written.

VOIGT, F. A.

COMBED OUT No. 122

This account of life in the army in 1917-18, both at home and in France, is written with a telling incisiveness. The author does not indulge in an unnecessary word, but packs in just the right details with an intensity of feeling that is infectious.

WATERS, W. G.

TRAVELLER'S JOY. An Anthology No. 106

This anthology has been selected for publication in the Travellers Library from among the many collections of verse because of its suitability for the traveller, particularly the summer and autumn traveller, who would like to carry with him some store of literary provender.

WELLS, H. G.

- CHRISTINA ALBERTA'S FATHER. A Novel No. 100
'At first reading the book is utterly beyond criticism ; all the characters are delightfully genuine.' *Spectator*
'Brimming over with Wellsian insight, humour and invention. No one but Mr. Wells could have written the whole book and given it such a verve and sparkle.' *Westminster Gazette*

- THE DREAM. A Novel No. 20
'It is the richest, most generous and absorbing thing that Mr. Wells has given us for years and years.' *Daily News*
'I find this book as close to being magnificent as any book that I have ever read. It is full of inspiration and life.' *Daily Graphic*

WHARTON, Edith

- IN MOROCCO No. 41
Morocco is a land of mists and mysteries, of trailing silver veils through which minarets, mighty towers, hot palm groves and Atlas snows peer and disappear at the will of the Atlantic cloud-drifts.

- ITALIAN BACKGROUNDS No. 114
Mrs. Wharton's perception of beauty and her grace of writing are matters of general acceptance. Her book gives us pictures of mountains and rivers, monks, nuns and saints.

WHITAKER, Malachi

- FROST IN APRIL No. 181
'This collection of short stories, impressions, incidents and mere notes about life has a number of things to recommend it—variety, sincerity, a feeling for beauty and a sort of eagerness that is refreshing.' *Times Literary Supplement*

WITHERS, Percy

- FRIENDS IN SOLITUDE. With an Introduction by LASCELLES ABERCROMBIE No. 131
Percy Withers, who lived for many years in the Lake Country, selects certain of the dale folk to tell in their own fashion so much the manner of men they are, so much of their life-story, of its prosperities, endurance, pathos, as may make the picture of his own experience more complete and give to it a more human significance.

ZANGWILL, Israel

- THE KING OF SCHNORRERS No. 164
Humour of a rich and active character pervades the delightful history of Menhasseh, the magnificently autocratic king of Schnorrers, or Jewish beggars, who dressed in his dirty rags, was as haughty in demanding charity as in accepting it.

THE NOVELS OF RADCLYFFE HALL, uniform edition.
Small cr. 8vo. Black cloth, fully gilt. 5s. net a volume.

THE UNLIT LAMP
ADAM'S BREED

THE NOVELS OF SINCLAIR LEWIS, Nobel Prize edition.
Mr. Sinclair Lewis was awarded the Nobel Prize for literature
in 1930. Uniform edition. Small cr. 8vo. Red cloth, fully gilt.
5s. net a volume.

BABBITT
THE JOB
MAIN STREET
OUR MR. WRENN
MARTIN ARROWSMITH
FREE AIR
DODSWORTH
ELMER GANTRY
THE TRAIL OF THE HAWK

THE COLLECTED WORKS OF MARY WEBB, uniform
edition. Small cr. 8vo. Green cloth, fully gilt. 5s. net a volume.

- GONE TO EARTH. With an Introduction by JOHN BUCHAN
- SEVEN FOR A SECRET. With an Introduction by ROBERT LYND
- PRECIOUS BANE. With an Introduction by the RT. HON. STANLEY BALDWIN
- THE GOLDEN ARROW. With an Introduction by G. K. CHESTERTON
- THE HOUSE IN DORMER FOREST. With an Introduction by the REV. H. R. L. SHEPPARD
- POEMS AND THE SPRING OF JOY. With an Introduction by WALTER DE LA MARE
- ARMOUR WHEREIN HE TRUSTED. A Collection of her short stories, including the unfinished novel upon which she was working at the time of her death. With an introduction by MARTIN ARMSTRONG

THE NOVELS OF MISS E. H. YOUNG, uniform edition.
Small cr. 8vo. Blue cloth, fully gilt. 5s. net a volume.

WILLIAM

THE MISSES MALLETT

YONDER

THE VICAR'S DAUGHTER

MOOR FIRES

MISS MOLE.

THE PLAYS OF EUGENE O'NEILL, uniform edition.
Blue cloth, gilt. Cr. 8vo. 7s. 6d. net a volume.

THE EMPEROR JONES: and other Plays. *The Emperor Jones, The Straw, and Diff'rent.*

THE MOON OF THE CARIBBEES: and other Plays of the Sea.
The Moon of the Caribbees, Bound East for Cardiff, The Long Voyage Home, In the Zone, Ile, Where the Cross is Made, and The Rope. With an Introduction by ST. JOHN ERVINE.

THE HAIRY APE: and other Plays. *The Hairy Ape, Anna Christie, The First Man.*

BEYOND THE HORIZON. Two plays. *Beyond the Horizon and Gold.*

ALL GOD'S CHILLUN GOT WINGS. Three Plays. Including,
Desire Under the Elms and Welded.

THE GREAT GOD BROWN: and other Plays. *The Great God Brown, The Fountain, Before Breakfast and The Dreamy Kid.*

STRANGE INTERLUDE. A Play in Nine Acts.

LAZARUS LAUGHED and DYNAMO

MARCO MILLIONS. A Play in Three Acts 5s. net.

MOURNING BECOMES ELECTRA. A Trilogy. *Homecoming. The Hunted. The Haunted.*

ALPHABETICAL INDEX TO TITLES

(In this index, volumes in both 'The Travellers' Library' and 'The Life and Letters Series' are included, as well as volumes in the 'Collected Works'.)

PAGE	PAGE
Adam and Eve and Pinch Me 16	Can Such Things Be? 13
Adam's Breed 40	Captain Margaret 27
Adventures of Ralph Rashleigh 3	Captives of Tipu 25
Adventures of a Wanderer, The 33	Casuarina Tree, The 28
All God's Chillun Got Wings 41	Catherine the Great 2
Alps and Sanctuaries 4	Cattle Thief 3
America Comes of Age 8	Cavalleria Rusticana 38
Angels and Ministers 23	Changing Face of England, The 16
Armour Wherein He Trusted 40	Cherry Orchard, The 37
Art of Thinking, The 18	Christina Alberta's Father 39
Art of Thought, The 9	Clorinda Walks in Heaven 16
Aspects of Science 36	Closed All Night 31
Autobiography of a Super-Tramp, The 4 & 17	Cloud Cuckoo Land 29
Autobiography of Mark Rutherford, The 35	Combed Out 38
Babbitt 40	Condemned to Devil's Island 7
Bazaar, The 11	Confessions of a Young Man 30
Beadle, The 36	Conquered, The 29
Beethoven 8	Contemporaries of Marco Polo 25
Between Earth and Sky 13	Conversation with an Angel, A 2
Beyond the Horizon 41	Cotswold Village, A 20
Black Dog, The 16	Country of the Pointed Firs, The 24
Black Laughter 33	Craft of Fiction, The 27
Black Soul, The 32	Cricket Match, The 18
Black Sparta 30	Crimson Handkerchief, The 20
Blake, William 37	Days in the Sun 15
Blue Water 23	Dead Towns and Living Men 9
Book of Food, A 8	December the Fourteenth 29
Books and Authors 27	Deliverance, The 35
Broken Earth 23	Discoveries 32
Brontë Sisters, The 4	Diversions in Sicily 24
Byron, Selections from 29	Dodsworth 40
Candles and Crinolines 31	Dog and Duck 27

PAGE		PAGE	
Dream, The	39	Half a Minute's Silence	12
Dubliners	24	Horses and Men	11
Earlham	6 & 26	House in Dormer Forest, The	40
Eighteen Nineties, The	6	House with the Green Shutters, The	18
Elmer Gantry	40	Humanity Uprooted	5
Emperor Jones, The	41	In Defence of Women	28
End of a Chapter, The	26	In Morocco	39
England's Green and Pleasant Land	11	Infamous John Friend, The	20
Enormous Room, The	4	Informer, The	32
Erewhon	3 & 14	Intimate Journals of Paul Gaugin, The	20
Erewhon Revisited	14	Italian Backgrounds	39
Evolution of an Intellectual, The	32	Job, The	40
Farmer's Life, A	14	John Knox	7
Fathers and Children	37	Journey to the Western Islands, A	24
Fishmonger's Fiddle	16	Kai Lung's Golden Hours	14
Five Deans	4	King of Schnorrers, The	39
Flowers and Elephants	36	Kokoro	22
Flying Bo'sun, The	27	Kwaidan	22
Flying Draper, The	20	Later Days	17
France and the French	23	Lazarus Laughed	41
Free Air	40	Literary Pilgrim in England, A	37
Friday Nights	20	Little Karoo, The	36
Friends in Solitude	39	Liv	17
Frost in April	39	Liza of Lambeth	28
Genius and Character	7	London Perambulator, The	3
Gentleman in the Parlour, The	28	Madame Bovary	19
Gift of the Dusk, A	34	Magic of Herbs, The	6
Gipsy of the Horn, A	16	Main Street	40
Gleanings in Buddha-Fields	21	Marius the Epicurean	33
Glimpses of Unfamiliar Japan	22	Martin Arrowsmith	40
Golden Arrow, The	40	Martyrdom of Man, The	34
Gone to Earth	40	Mastro-Don Gesualdo	38
Good-bye to all That	5	Marco Millions	41
Great God Brown, The	41	Meaning of Culture, The	8
Great Horn Spoon, The	10	Memoirs of a Slave-Trader	15
Grecian Italy	19	Memoirs of Sergeant Bour- gogne	13
Grub Street Nights Entertain- ments, The	36	Men, Books and Birds	23
Hairy Ape, The	41		

PAGE		PAGE	
Men Without Women	22	Portrait of the Artist, A	24
Microbe Hunters, The	4	Precious Bane	40
Military Memoirs (1672-1713)	15	Privateer's Voyage Round the World, A	36
Mind in the Making, The	35	Private in the Guards, A	21
Mind of Leonardo da Vinci, The	7	'Racundra's' First Cruise	34
Miss Mole	41	Rare Adventures and Painefull Peregrinations	26
Misses Mallett, The	41	Renaissance, The	33
Monk and the Hangman's Daughter, The	13	Revolution in Tanner's Lane, The	35
Montagu, Travel Letters of Lady Mary Wortley	30	Rod and Line	8
Moon and Sixpence, The	28	Roman Pictures	26
Moon of the Caribbees, The	32 & 41	Safety Pins	31
Moor Fires	41	Sailing Across Europe	19
More Obiter Dicta	13	Seagull, The	37
Mother, The	17	Selected Essays. Samuel Butler	15
Mother India	7	Selected Essays. Sir Edmund Gosse	21
Mourning becomes Electra	41	Selected Prejudices	28 & 29
Napoleon : The Last Phase	35	Selections from Swift	17
Nigerian Days	21	Series of Uncommon Events, A	35
Northanger Abbey	12	Seven for a Secret	40
Note Books of Samuel Butler, The	15	Seven Nineteenth-Century Statesmen	9
Old Wives' Tale, The	12	Shades of Eton	6
On a Chinese Screen	28	Shipmates	34
On the Eve	38	Short History of Women, A	6
Open All Night	30	Short Talks with the Dead	12
Orient Express	18	Side Shows	12
Oriental Encounters	33	'Sir,' said Dr. Johnson—'	13
Our Mr. Wrenn	40	Smoke	38
Out of the East	22	Song of the Lark, The	16
Passages from Arabia Deserta	5	Son of Woman	7
Peter Ibbetson	19	Spring of Joy	40
Plays, Acting and Music	37	Spring Sowing	32
Pleasures of Architecture, The	9	Stalky's Reminiscences	19
Pocket Book of Poems and Songs for the Open Air, The	37	Stories from De Maupassant	18
Poet's Pilgrimage, A	17	Story of the Gypsies, The	3
Poor Man's House, A	34	Story of the Jews, The	14
Poor Women	23	Strange Interlude	41
Porgy	22		

PAGE		PAGE	
Strange Necessity, The	9	Waters of Africa, The	6
Tennyson	19	Way of all Flesh, The	15
Thomas Carlyle	21	Wayfaring	29
Thunder on the Left	31	When the Bough Breaks	30
Trader Horn	5	Where the Blue Begins	31
Trail of the Hawk, The	40	While the Billy Boils	25 & 26
Traveller's Joy	38	White-Maa's Saga	26
Travels of Marco Polo, The	25	White Ship, The	24
Twenty-Five	32	Wide Seas and Many Lands	27
Twilight in Italy	25	Wild Exmoor Through the Year	5 .
Two Plays (Tchekoff)	37	William	41
Two Sisters, The	12	Wordsworth	8
Unlit Lamp, The	40	World's Back Doors, The	31
Vicar's Daughter, The	41	Wreck of the <i>Medusa</i> , The	25
Viennese Medley	33	Wuthering Heights	14
Wallet of Kai Lung, The	14	Yonder	41
Wanderings and Excursions	27		

THE LIFE AND LETTERS SERIES

NUMERICAL INDEX TO TITLES

1. AMERICA COMES OF AGE. André Siegfried
2. THE ENORMOUS ROOM. E. E. Cummings
3. MICROBE HUNTERS. Paul de Kruif
4. TRADER HORN. A. Aloysius Horn
5. MOTHER INDIA. Katherine Mayo
6. THE AUTOBIOGRAPHY OF A SUPER-TRAMP. W. H. Davies
7. EARLHAM. Percy Lubbock
8. A BOOK OF FOOD. P. Morton Shand
9. GENIUS AND CHARACTER. Emil Ludwig
10. CONDEMNED TO DEVIL'S ISLAND. Blair Niles
11. THE STORY OF THE GYPSIES. Konrad Bercovici
12. JOHN KNOX. Edwin Muir
13. CATHERINE THE GREAT. Katharine Anthony
14. THE PLEASURES OF ARCHITECTURE. C. and A. Williams-Ellis
15. BEETHOVEN. J. W. N. Sullivan
16. EREWHON. Samuel Butler
17. THE EIGHTEEN NINETIES. Holbrook Jackson
18. THE STRANGE NECESSITY. Rebecca West
19. THE BRONTË SISTERS. Ernest Dimnet
20. THE ADVENTURES OF RALPH RASHLEIGH. The late Earl of Birkenhead
21. PASSAGES FROM ARABIA DESERTA. Selected by Edward Garnett
22. GOOD-BYE TO ALL THAT. Robert Graves
23. THE LONDON PERAMBULATOR. James Bone
24. THE ART OF THOUGHT. Graham Wallas
25. ALPS AND SANCTUARIES. Samuel Butler
26. FIVE DEANS. Sydney Dark
27. A CONVERSATION WITH AN ANGEL. Hilaire Belloc
28. THE WATERS OF AFRICA. A. Aloysius Horn
29. DEAD TOWNS AND LIVING MEN. C. L. Woolley
30. SHADES OF ETON. Percy Lubbock
31. THE MIND OF LEONARDO DA VINCI. Edward McCurdy
32. CATTLE THIEF. Frank Brownlee
33. THE MEANING OF CULTURE. John Cowper Powys
34. THE MAGIC OF HERBS. Mrs. C. F. Leyel
35. WORDSWORTH. Herbert Read
36. THE GREAT HORN SPOON. Eugene Wright
37. WILD EXMOOR THROUGH THE YEAR. E. W. Hendy
38. ROD AND LINE. Arthur Ransome
39. SEVEN NINETEENTH-CENTURY STATESMEN. G. R. Stirling Taylor
40. SON OF WOMAN. J. Middleton Murry
41. HUMANITY UPROOTED. Maurice Hindus
42. A SHORT HISTORY OF WOMEN. John Langdon-Davies

THE TRAVELLERS' LIBRARY

NUMERICAL INDEX TO TITLES

1. CAN SUCH THINGS BE? Ambrose Bierce
2. THE BLACK DOG. A. E. Coppard
3. THE AUTOBIOGRAPHY OF A SUPER-TRAMP. W. H. Davies
5. THE CRAFT OF FICTION. Percy Lubbock
6. EARLHAM. Percy Lubbock
7. WIDE SEAS AND MANY LANDS. Arthur Mason
8. SELECTED PREJUDICES. H. L. Mencken
9. THE MIND IN THE MAKING. James Harvey Robinson
10. THE WAY OF ALL FLESH. Samuel Butler
11. EREWHON. Samuel Butler
12. EREWHON REVISITED. Samuel Butler
13. ADAM AND EVE AND PINCH ME. A. E. Coppard
14. DUBLINERS. James Joyce
15. DOG AND DUCK. Arthur Machen
16. KAI LUNG'S GOLDEN HOURS. Ernest Bramah
17. ANGELS AND MINISTERS, AND OTHER PLAYS. Laurence Housman
18. THE WALLET OF KAI LUNG. Ernest Bramah
19. TWILIGHT IN ITALY. D. H. Lawrence
20. THE DREAM. H. G. Wells
21. ROMAN PICTURES. Percy Lubbock
22. CLORINDA WALKS IN HEAVEN. A. E. Coppard
23. MARIUS THE EPICUREAN. Walter Pater
24. THE WHITE SHIP. Aino Kallas
26. SPRING SOWING. Liam O'Flaherty
28. THE COUNTRY OF THE POINTED FIRS. Sarah Orne Jewett
29. GRECIAN ITALY. Henry James Forman
30. WUTHERING HEIGHTS. Emily Brontë
31. ON A CHINESE SCREEN. W. Somerset Maugham
32. A FARMER'S LIFE. George Bourne
33. TWO PLAYS: *The Cherry Orchard* and *The Sea Gull*. Anton Tchekoff
34. THE MONK AND THE HANGMAN'S DAUGHTER. Adolphe Danziger de Castro
and Ambrose Bierce
35. CAPTAIN MARGARET. John Masefield
36. BLUE WATER. Arthur Sturges Hildebrand
37. STORIES. De Maupassant
38. WHILE THE BILLY BOILS. First Series. Henry Lawson
39. WHILE THE BILLY BOILS. Second Series. Henry Lawson
40. A SERIES OF UNCOMMON EVENTS. Captain George Roberts
41. IN MOROCCO. Edith Wharton
42. CLEANINGS IN BUDDHA-FIELDS. Lafcadio Hearn
43. OUT OF THE EAST. Lafcadio Hearn

44. KWAIDAN. Lafcadio Hearn
45. THE CONQUERED. Naomi Mitchison
46. WHEN THE BOUGH BREAKS. Naomi Mitchison
47. THE FLYING BO'SUN. Arthur Mason
48. LATER DAYS. W. H. Davies
50. IN DEFENCE OF WOMEN. H. L. Mencken
51. VIENNESE MEDLEY. Edith O'Shaughnessy
53. THE INFAMOUS JOHN FRIEND. Mrs. R. S. Garnett
54. HORSES AND MEN. Sherwood Anderson
55. SELECTED ESSAYS. Samuel Butler
56. A POET'S PILGRIMAGE. W. H. Davies.
57. GLIMPSES OF UNFAMILIAR JAPAN. First Series. Lafcadio Hearn
58. GLIMPSES OF UNFAMILIAR JAPAN. Second Series. Lafcadio Hearn
59. TRAVELS OF MARCO POLO
60. SELECTED PREJUDICES. H. L. Mencken
61. THE WORLD'S BACK DOORS. Max Murray
62. THE EVOLUTION OF AN INTELLECTUAL. J. Middleton Murry
63. THE RENAISSANCE. Walter Pater
64. THE ADVENTURES OF A WANDERER. Sydney Walter Powell
65. 'RACUNDRA'S FIRST CRUISE. Arthur Ransome
66. THE MARTYRDOM OF MAN. Winwood Reade
67. THE AUTOBIOGRAPHY OF MARK RUTHERFORD
68. THE DELIVERANCE. Mark Rutherford
69. THE REVOLUTION IN TANNER'S LANE. Mark Rutherford
70. ASPECTS OF SCIENCE. First Series. J. W. N. Sullivan
71. MASTRO-DON GESUALDO. Giovanni Verga
73. SELECTED ESSAYS. First Series. Sir Edmund Gosse, C.B.
74. WHERE THE BLUE BEGINS. Christopher Morley
75. THE NOTE BOOKS OF SAINUEL BUTLER
76. CONFESSIONS OF A YOUNG MAN. George Moore
77. THE BAZAAR. Martin Armstrong
78. SIDE SHOWS. J. B. Atkins
79. SHORT TALKS WITH THE DEAD. Hilaire Belloc
80. ORIENT EXPRESS. John dos Passos
81. SELECTED ESSAYS. Second Series. Sir Edmund Gosse, C.B.
82. ON THE EVE. Ivan Turgenev
83. FATHERS AND CHILDREN. Ivan Turgenev
84. SMOKE. Ivan Turgenev
85. PORGY. du Bois Heyward
86. FRANCE AND THE FRENCH. Sisley Huddleston
87. LIV. Kathleen Coyle
88. CLOUD CUCKOO LAND. Naomi Mitchison
89. A PRIVATE IN THE GUARDS. Stephen Graham
90. THUNDER ON THE LEFT. Christopher Morley
91. THE MOON AND SIXPENCE. W. Somerset Maugham
92. THE CASUARINA TREE. W. Somerset Maugham

93. A POOR MAN'S HOUSE. Stephen Reynolds
94. WILLIAM BLAKE. Arthur Symons
95. A LITERARY PILGRIM IN ENGLAND. Edward Thomas
96. NAPOLEON: THE LAST PHASE. The Earl of Rosebery
97. THE POCKET BOOK OF POEMS AND SONGS FOR THE OPEN AIR. Edward Thomas
98. SAFETY PINS. Christopher Morley
99. THE BLACK SOUL. Liam O'Flaherty
100. CHRISTINA ALBERTA'S FATHER. H. G. Wells
101. THE INTIMATE JOURNALS OF PAUL GAUGIN
102. THE GRUB STREET NIGHTS ENTERTAINMENTS. J. C. Squire
103. ORIENTAL ENCOUNTERS. Marmaduke Pickthall
104. THE LITTLE KAROO. Pauline Smith
105. THE MOTHER. Grazia Deledda
106. TRAVELLER'S JOY. W. G. Waters
107. SHIPMATES. Felix Riesenbergs
108. THE CRICKET MATCH. Hugh de Selincourt
109. RARE ADVENTURES AND PAINFULL PEREGRINATIONS (1582-1645).
William Lithgow
110. THE END OF A CHAPTER. Shane Leslie
111. SAILING ACROSS EUROPE. Negley Farson
112. MEN, BOOKS AND BIRDS. W. H. Hudson
113. PLAYS, ACTING AND MUSIC. Arthur Symons
114. ITALIAN BACKGROUNDS. Edith Wharton
115. FLOWERS AND ELEPHANTS. Constance Sitwell
116. THE MOON OF THE CARIBBEES. Eugene O'Neill
117. BETWEEN EARTH AND SKY. Konrad Bercovici
118. THE HOUSE WITH THE GREEN SHUTTERS. George Douglas
119. FRIDAY NIGHTS. Edward Garnett
120. DIVERSIONS IN SICILY. Henry Festing Jones
121. DAYS IN THE SUN. Neville Cardus
122. COMBED OUT. F. A. Voigt
123. CONTEMPORARIES OF MARCO POLO
124. TENNYSON. Hugh I'Anson Fausset
125. CAPTIVES OF TIPI: SURVIVORS' NARRATIVES
126. MEMOIRS OF A SLAVE-TRADER. Theodore Canot
127. BLACK LAUGHTER. Llewelyn Powys
128. THE INFORMER. Liam O'Flaherty
129. THE BEADLE. Pauline Smith
130. FISHMONGER'S FIDDLE. A. E. Coppard
131. FRIENDS IN SOLITUDE. Percy Withers
132. WANDERINGS AND EXCURSIONS. The Rt. Hon. J. Ramsay MacDonald
133. WAYFARING. Alice Meynell
134. MILITARY MEMOIRS (1672-1713). Captain George Carleton
135. BOOKS AND AUTHORS. Robert Lynd
136. A GIPSY OF THE HORN. Rex Clements

137. THE CRIMSON HANDKERCHIEF. Comte de Gobineau
138. A COTSWOLD VILLAGE. J. Arthur Gibbs
140. MORE OBITER DICTA. Augustine Birrell
141. LIZA OF LAMBETH. W. Somerset Maugham
142. A PRIVATEER'S VOYAGE ROUND THE WORLD. Capt. George Shelvocke
143. LETTERS OF LADY MARY WORTLEY MONTAGU
144. MADAME BOVARY. Gustave Flaubert
145. STALKY'S REMINISCENCES. Major-General L. C. Dunsterville
146. THE STORY OF THE JEWS. Lewis Browne
147. TWENTY-FIVE. Beverley Nichols
148. MEMOIRS OF SERGEANT BOURGOGNE
149. CANDLES AND CRINOLINES. D. L. Murray
151. NIGERIAN DAYS. A. C. G. Hastings
152. DISCOVERIES. J. Middleton Murry
153. HALF A MINUTE'S SILENCE. Maurice Baring
154. SELECTIONS FROM BYRON. Hamish Miles
155. A PORTRAIT OF THE ARTIST. James Joyce
156. DECEMBER THE FOURTEENTH. Dmitri Merezhkovsky
157. THOMAS CARLYLE. Mary Agnes Hamilton
158. BLACK SPARTA. Naomi Mitchison
159. MEN WITHOUT WOMEN. Ernest Hemingway
160. THE TWO SISTERS. H. E. Bates
161. ENGLAND'S GREEN AND PLEASANT LAND. Anonymous .
162. A JOURNEY TO THE WESTERN ISLANDS OF SCOTLAND. Samuel Johnson
163. THE WRECK OF THE 'MEDUSA.' A. W. Lawrence
164. THE KING OF SCHNORRERS. Israel Zangwill
165. THE FLYING DRAPER. Ronald Fraser
166 & 167. THE OLD WIVES' TALE. Arnold Bennett
168. POOR WOMEN. Norah Houlton
169. PETER IBBETSON. George du Maurier
170. THE ART OF THINKING. Ernest Dimnet
171. SELECTIONS FROM SWIFT. Charles Davies
172. KOKORO. Lafcadio Hearn
173. CAVALLERIA RUSTICANA. Giovanni Verga
174. BROKEN EARTH. Maurice Hindus
175. OPEN ALL NIGHT. Paul Morand
176. CLOSED ALL NIGHT. Paul Morand
177. THE CHANGING FACE OF ENGLAND. Anthony Collett
178. A GIFT OF THE DUSK. R. O. Prowse
179. THE GENTLEMAN IN THE PARLOUR. W. Somerset Maugham
180. WHITE-MAA'S SAGA. Eric Linklater
181. FROST IN APRIL. Malachi Whitaker
182. NORTHANGER ABBEY. Jane Austen
183. THE SONG OF THE LARK. Willa Cather
184. "SIR," SAID DR. JOHNSON—' Sir Chartres Biron

लाल बहादुर शास्त्री राष्ट्रीय प्रशासन अकादमी, पुस्तकालय
Lal Bahadur Shastri National Academy of Administration Library

मसूरी
MUSSOORIE

अवाप्ति मं०

Acc. No.....

कृपया इस पुस्तक को निम्नलिखित दिनांक या उससे पहले वापस कर दें।

Please return this book on or before the date last stamped below.

£20.02

Lug

920.02 ९० D-371
 Lud प्राप्ति संख्या
 वर्ग संख्या Acc. No.
 Class No. पुस्तक संख्या
 लेखक Book No.
 Author Ludwig, Emil
 शीर्षक
 Title Genius and character.

नियंत्रित विभाग | जारी करने वाले की संज्ञा। |
920.02 D-37

Lud LIBRARY
 LAL BAHADUR SHASTRI
 National Academy of Administration
 MUSSOORIE

Accession No.

- Books are issued for 15 days only but may have to be recalled earlier if urgently required.
- An over-due charge of 25 Paise per day per volume will be charged.
- Books may be renewed on request, at the discretion of the Librarian.
- Periodicals, Rare and Reference books may not be issued and may be consulted only in the Library.
- Books lost, defaced or injured in any way shall have to be replaced or its double price shall be paid by the